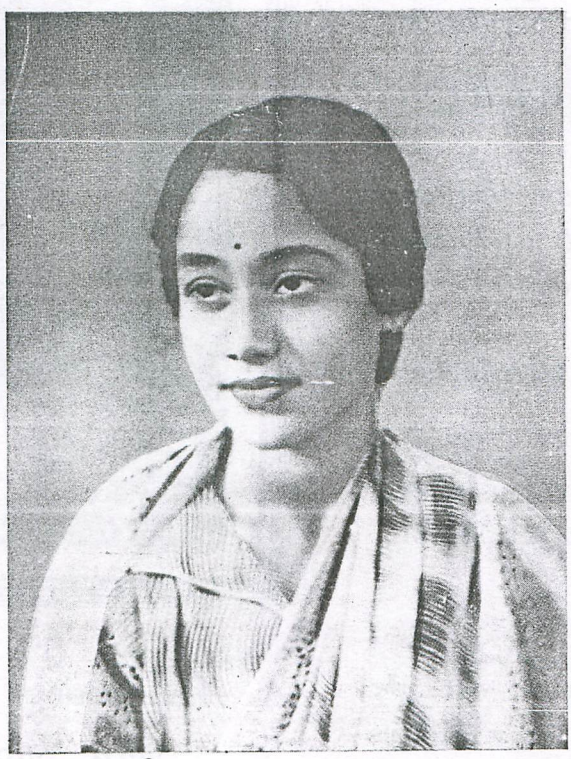
REGD. No. B. 3517

Over 1,35,000 Readers Every Month

filmindia

VOL. 3 No. 3

JULY, 1937



6 ANNAS

COMMERCIAL ART ENGRAVERS

BLOCK MAKERS TO LEADING ADVERTISERS

FOR BEST QUALITY LINE, HALFTONE AND COLOUR BLOCKS, SLIDES,

4th Floor, Phœnix Building, Graham Rd., Ballard Estate, BOMBAY

Telephone No. 26770

METAL LABELS, DESIGNS, CALENDARS ETC.

To remind you of **"Tarzan" & "King Kong"**

Comes **Zambo the Ape Man!**

Fans call him the **"Indian Tarzan"**

JUST A 100 SPILLS

AND 500 CHILLS

OR A 1000 THRILLS

Isn't That Enough?

A 1st rate jungle thriller—
Thriller that thrills and makes you sit up!

A Bhavnani Production

Featuring :

NAYAMPALLY, NAVIN YAGNIK, SARLA,
INDIRA WADKAR, GULAM KADIR ETC.

■

Rushing through time with the speed of a tornado to a glorious and romantic end.

■

For Territorial Rights and bookings apply to :

Evergreen Pictures

BALLARD ESTATE, BOMBAY.

Thundering and Roaring
with Super Success
AT

SUPER TALKIES

CHARNI ROAD JUNCTION, BOMBAY.

Time and Rates as usual

JULY
1937

filmindia

VOL. THREE
NO. 3

MOTION PICTURE MAGAZINE FOR MODERN PEOPLE

CONTENTS

Girl On the Cover
JAYSHREE

The Safety of Millions
—*Editorial*

Bombay Calling
—*By Judas*

Studio Close-Ups

Lifted from the Shops

Round the Town

Howlers of the Month

Kulvadhu Competition
—*Thru Sagar Movietone*

Theatre and their
Acoustical Treatment
—*By J. J. Patel*

Relax to Live Longer

Eight Art Plates.

Jayshree —— Frontiers of Freedom —— Dilip

Directed by :—**D. K. KALE**

Photographed by :—
N. D. SARPOTDAR

Recorded by :—**EDULJI**

PINGALA

The Maiden Picture of a Maiden

A Maiden Picture!

About a Maiden who would not sell herself for any price in the World!

She called it 'Virtue'—But people laughed.
'Is the world coming to an end'? they asked,
'When prostitutes are becoming pure'!

PINGALA

The story of a prostitute who refused to maintain the traditions of her trade.

Starring :—Indira Wadker, Kashmira Desai, Rajani, Kelkar, Jawadekar, R. Pandit and others———

Produced by : **ANAND PICTURES**

For Bookings & Territorial Rights :

PEERLESS PICTURES

116, Charni Road,
BOMBAY.

Publication Office :
104 Apollo St., Bombay
PHONE : **26752**

Calcutta Office :
183, Dharamtalla Street

London Office :
145, Wardour Street,
London W. 1.

Subscription
Inland Rs. **4**/-
Burma & Foreign Rs. **7**/-

STOP PRESS

As we go to the press, we understand that the Government of Bombay have taken decisive action on the suggestions submitted by us for the reorganising of the Board of Film Censors.

Almost all our suggestions have been accepted and the following members are appointed on the Bombay Board of Film Censors for a period of three years.

THE PERSONNEL OF THE NEW BOARD.

1. The Commissioner of Police (Ex-officio) President
2. The Collector of Customs (Ex-officio)
3. The Collector of Bombay (Ex-officio)
4. Mr. H. V. Hampton, I.E.S. (Educational authority as suggested by us)
5. Rao Bahadur S. K. Bole (a Hindu member, a member of the Council as per our suggestion)
6. Mr. Sultan Aly Mehar Aly Chinoy (member of the Indian Merchants' Chamber, as suggested by us)
7. Mr. M. C. Javle (Member of the Municipal Corporation, as suggested by us)
8. Dr. J. M. Kajiji, Bar-at-Law, (a Mahomedan member as suggested by us)
9. Mr. Behram Nowroji Karanjia (a Parsi member of the Legislative Assembly, as suggested by us)
10. Mrs. Tarabai Maneklal Premchand
and
11. Mrs. F. S. Talyarkhan (two lady members, as suggested by us)

We are thankful to the Government for accepting our suggestions almost in toto. We understand that the Government is seriously considering our other suggestions regarding Operator's Licenses, Censor, Fees; Theatre Licenses, Scenario Examining etc.

As usual we now expect the Motion Picture Society of India and its honorary pups to step out into the alleys and yelp that they have been responsible for the re-organisation of the Censor Board. Why ! they might even send a circular to that effect to every one.

Publication Office :
104 Apollo St., Bombay
PHONE : **26752**

Calcutta Office :
183, Dharamtalla Street

London Office :
145, Wardour Street,
London W. 1.

Subscription
Inland Rs. **4**/-
Burma & Foreign Rs. **7**/-

filmindia

Editor
BABURAO PATEL

Vol. 3 *JULY 1937* *No. 3*

THE SAFETY OF MILLIONS

LAST year when a fire broke out at the Moti Mahal Talkies, Hyderabad, taking a tragic toll of fourteen lives, we wrote an editorial article, drawing the attention of the Commissioner of Police to the urgent necessity of licensing the operators in our theatres, who are, as a rule, mainly responsible for such fires.

Inspite of making out a good case to support our argument for licensing the operators, the Government have not taken any action in meeting this urgent demand.

In following dilatory methods in affairs which demand immediate reform and action, the Government are not only denying us our privilege as citizens but are also endangering the safety of millions who attend cinemas regularly for entertainment or relaxation.

It is simple horse-sense to realise that all the fires that take place in a theatre must necessarily originate in the projection room, where a high powered electric light comes in close contact with an highly inflamable material called the raw film.

Does'nt it, therefore, follow that any person who is in charge of this projection room must be a person of approved efficiency and capable of carrying out his duties in a very responsible way so as to leave no doubts or anxiety about the efficient performance of his daily work?

If the operator in the projecting room is not an efficient man, imagine the constant danger which over a thousand people in every theatre will be daily escaping, while paying for their entertainment!

When a fire breaks out in a theatre more people die through the resultant stampede than of actual burns from fire. It is also, therefore, necessary that in addition to securing efficient operators, our theatres should also have a larger number of big 'exits,' so that in case of any fire breaking out, people in the auditorium may get a chance to leave the theatre without creating a stampede.

It is a matter of paramount importance to the safety of the public that our projection room operators should be forthwith examined, given severe efficiency tests and licensed.

In our previous writing we have suggested a license fee of Rs. 5/- a year, whether for renewal or new license, which, if charged, will increase the revenue of the Government by atleast Rs. 7,500/- per year, as there may be more than 1,500 operators at present working in different theatres in India.

We leave this matter to the Government, recommending the same for urgent expedition.

INTERESTING TO OUR EXHIBITORS.

Exhibitors in India ought to be very much interested in the smart and enlightening article written by Mr. Jagannath Patel, Bauer's Representative in India, on "Exhibition," appearing elsewhere in this issue.

There is little need to introduce Mr. J. J. Patel as he has, by now, become an All-India personality owing to the popularity of Bauer Projectors. Still it will not be out of place to mention that Mr. Patel happens to be one of the most efficient machinery dealers knowing projection and its diverse problems, and when such a man writes about his pet subject, his writings command respect from all those who are interested in efficient exhibition in India.

We recommend the said article to our exhibitors who are anxious to please their patrons. Mr. Patel has further promised to give us a series of similar articles with a view to enlightening exhibitors in the art of picture projection. We hope he keeps his promise, because we know that Mr. Patel, as a successful businessman spends a crowded day.

FIRST PRIZE WINNER OF KULVADHU COMPETITION.

Elsewhere in this issue is printed the prize winning essay of Mr. Mukund S. Kothare, which won the first prize of Rs. 250/- in "Kulvadhu" competition organised by the proprietors of Sagar Movietone, Bombay.

Apart from the intrinsic merits of the essay, we congratulate the prize winner on his enthusiasm in studying the picture very minutely, as the essay displays an analysis of facts and impressions, at once clever and intelligent.

It is a sign of healthy outlook for the industry to find a leading firm of producers like the Sagar Movietone encouraging its audiences to give their own opinion of the pictures produced, by inviting their comments and baiting the invitation with prizes.

As we go to the press, we learn that the same producers have organised another competition of a similar nature for their picture "Jagirdar," which is drawing packed houses at the Roxy.

This kind of publicity, apart from the toning it gives to the box-offices of a picture, also helps to create greater interest in the audiences which interest in the long run, is bound to work out in a way beneficial to the industry.

We only hope that some more producers follow the example set by Mr. Chimanlal B. Desai, proprietor of Sagar Movietone.

LIFE MINUS LOVE=O

THAT WAS HIS MATHEMATICS OF LIFE!

PREMVEER

By

HUNS PICTURES

KOLHAPUR

THE ALL LAUGH MUSICAL COMEDY!

Starring:

The Incorrigible man of trouble — **VINAYAK**
and the smartest girl of the screen—**ASHALATA**
with PHIROZE, SALVI and BAPURAO POWAR.

to be shortly released at the MAJESTIC.

AND

COMING—WITH
CHANDRAMOHAN and RATNAPRABHA

Distributors for Bombay circuits

PEERLESS PICTURES

116, CHARNI ROAD, - - GIRGAUM, BOMBAY 4.

NANDKUMAR

MAIDEN PICTURE OF
JAISHREE FILMS POONA

The Picture you will long remember or perhaps never forget

Versions:
Hindi, Marathi, & Tamil

It will have Art & Artistes and is being produced by an Artist

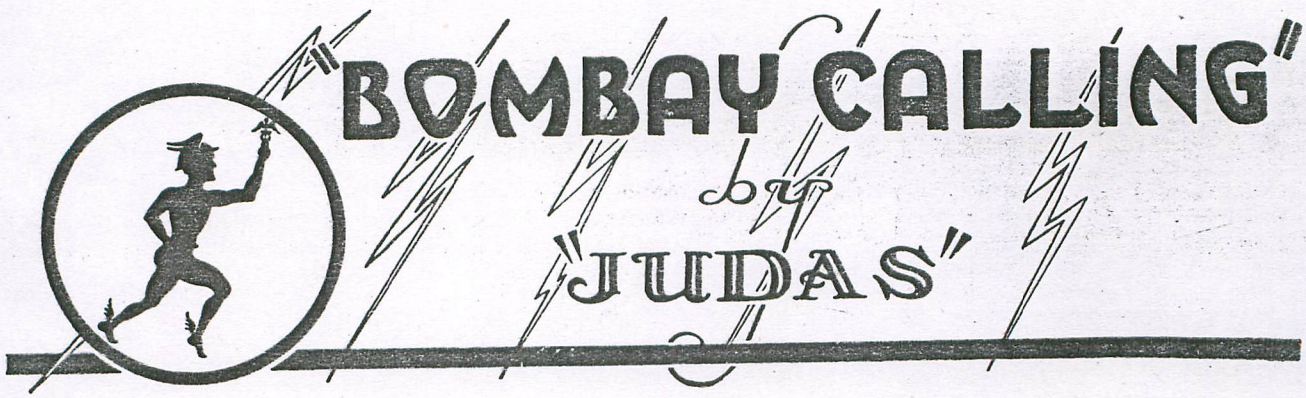
A glorious mythological spectacle with a dazzle of splendour and a dash of romance

Starring:
DURGA KHOTE
AND
GOVINDRAO TEMBE

Written by
M. G. RANGNEKAR
of
"CHITRA"

Directed by: Keshavrao Dhaiber
The man who has glorified art

NANDKUMAR



Sind Censor Board?

Sir Ghulam Hussein Hidayatulla, K. C. S. I. has become the Premier of Sind after its separation from Bombay. Prior to his new responsibility, Sir Ghulam Hussein was a member of the Central Legislature and an Executive Member of the Bombay Government. Which all means that he had plenty of experience in the administration of Government.

The film industry was obliged to Sir Ghulam Hussein for the keen interest he took in its welfare and when he went a bit out by leading a "Film Group" in the Legislature Assembly at Delhi, everyone in our struggling industry rejoiced at the acquisition of a stalwart who would advocate its cause and carry its grievances right up to the heart of the authorities.

So brilliant was the promise of Sir Ghulam Hussein's association with the industry that no one could ever have anticipated his present attitude.

But there is a rumour in the town—and a thick one at that—which gives a rude shock to all the expectations promised to us by the silent and polite politician.

They say that the Sind Cabinet intend to establish a Censor Board of its own for censoring all pictures and just for the trouble of doing so, an appropriate fee will be charged to the producer or publisher of the films.

Whispers, anxious and authoritative, fix the fees at Rs. 5 per 1000 feet. This will be the first gift of the Premier to our film industry. And that from a man who had once led a "Film Group" in the Central Ligislature to plead for its groaning handicaps.

Well, how does Sir Ghulam Hussein intend to explain this away.

The Premier's Promise!

No Government in the world considers a a censor board as a source of revenue to tone the government treasury?

A Censor Board has always been there to regulate the moral tone of pictures produced or shown in the country.

Several countries maintain the Censor Department absolutely on their own without charging any fees for censoring the pictures.

Sind is not in need of new morals to justify the establishment of a separate Board of Censors. So far, morals prescribed by the Bombay Board of Film Censors, have been good enough for Sind. Where then is the necessity of establishing a new board now? Is Sir Ghulam Hussein going to preach a new code of morals to his people?

We do not think that the Premier wants to introduce the new Board of censors with an eye on the revenue, simply because, the revenue from such a source would be too small to be in any way useful to a government. We do not think that Sind is starving, seeing the comparatively fat pay rolls which its ministers get from month to month for no fault of theirs. Then how is the need for an extra revenue felt?

And if the need is there why exploit so barren a source as film censoring?

Sir Ghulam Hussein is certainly not keeping his promise to the industry which, he once gave by his leading the "Film Group".

Are politicians not gentlemen?

The Niggardly Nizam?

Here is some more disquieting news from another quarter. The Nizam's Government seem to be thinking of setting up their own Board of Censors for censoring all the films entering their territory and charging a fee for doing so.

We cannot for a moment believe that the Nizam needs more money and easy money at that.

There are several legends of the Nizam's niggardly habits but people have never suspected his patriotism.

Supporting the Indian Film Industry is an act of patriotism. Protecting it against the foreign competition is an act of heroism.

If the Nizam wants to establish a Board of Censors and tax the films shown in his territories, let him by all means do so in case of the foreign films. We mean films coming from America and England. To do this will, of course, require courage, which we doubt whether even the Nizam is capable of displaying.

But to tax further our own film industry, will not only throttle its future progress, but stamp those responsible as murderous vandals.

Is the Nizam angling for this destruction?

By the way, what are we coming to in the matter of censoring films?

If all provinces and all Native States in India suddenly think of exercising their right of censoring pictures and charging varying fees, our producer will be called upon to pay some day as much as Rs. 500/- per reel, which means a total censor fee of Rs. 7000/- for a picture of fourteen reels.

Then there will be still a chance for the town municipalities to lose their bearings and levy an octroi duty on films entering their limits.

Add to these, the entertainment tax, the duty on raw films, the duty on machinery, the duty on projectors, the income tax on earnings and fifty other odd taxes and then expect the indigenous film industry to survive and progress.

Something must be done about this affair and pretty soon. Why not establish a Grand Central Board of Censors at Bombay for censoring pictures produced all over India and making its certificate valid for the whole of India, Burma, Ceylon and the States?

Railways must help the Industry!

Our film industry seems to be the most unfortunate compared with the other industries.

The Assistant Transportation Superintendent of the G.I.P. Railway has suddenly discovered an obsolete rule in his transportation code, which

JUNE BRAIN TWISTER

THE ANSWER

You get there first and I miss the train I will try to arrive a short time before 4:05 by my watch, but 4:05 by my watch is 4:15 train time. You will try to arrive a short time before 3:50 by your watch; but 3:50 by your watch is 3:45 train time.

Prize of Rs. 5

IS GIVEN TO

Mr. Nanoobhai B. Patel

Motor Driver, 208, Walkeshwar Road, BOMBAY.

controls the conveyance of films by rail and lays down a limit of carrying six boxes at a time by a single train.

Previous to this restriction, sometimes, as many as fifty film boxes were carried by a single train.

From the 25th June the old concession has been withdrawn and the absolute rule has been revived by the over enthusiastic and extra conscientious transportation superintendent.

Any one knowing the business of film distribution will immediately realize the utter stupidity of the railway authorities in enforcing this rule, framed in the past and which has outlived its usefulness. The restriction might have been quite proper when there were fewer cinemas and a small number of films produced in the country. But now with over 300 pictures produced every year and with nearly 4,500 copies of the same rushing about to and from 900 theatres, how can any transportation officer with just a little horse-sense lay down a restriction which will hamper the progress of the film industry.

Add to these the boxes of foreign pictures and imagine the tragic chaos into which the business of film distribution will be thrown by a single restriction, however legal it be.

We do not blame the Assistant Transportation Superintendent for enforcing a rule, which happens to be on the railway statute.

We question his discretion in doing so and suspect his common sense.

It is his duty to point out to the higher authorities the utter uselessness of keeping on the statute a stupid rule after it has out-lived its usefulness.

The rule must be scrapped in the interest of the industry—and forthwith.

Foolish and Foolhardy !

It is rather strange that the Bombay Talkies people should advertise their picture "Savitri" for screening at the Roxy, when the Royal Opera House which has been leased by them should go begging for good pictures.

Last year, when the directors of the Bombay Talkies decided to take up the Royal Opera House they thought that they were having the better of several others. But their enterprise in the light of experience gained during the year, now looks foolish and foolhardy.

We know why "Savitri" is going to the Roxy. Just because "Achhut Kanya" ran well there.

The Bombay Talkies must have lost a lot of money on the Royal Opera House lease.

The Bombay Talkies is a public limited company with a capital of twenty-five lakhs of rupees, supposed to be subscribed by the public.

In their position of responsible trustees of public funds, were the directors of the Bombay

PRIZE Rs. 10

To the 1st Correct Solution from our mail

BRAIN TWISTER OF THE MONTH.

Several people are in a restaurant with the bill for their meal in front of them. If each person paid in 65 cents to the total price of the meal, there would be 70 cents, too little in the pool. So everyone puts in 75 cents, with the result that there is 10 cent left over for a tip. How many people are there at the table ?

Work this out and look out for the answer and the name of the Prize Winner in the next issue.

Only one Prize will be Given

Address Replies to :

The Editor : FILMINDIA 104, Apollo Street, Fort, BOMBAY

Talkies justified in departing upon a losing venture which, to say the least, had little to do with their main business of production.

We would like to know the exact amount which the Bombay Talkies have lost in the Royal Opera House.

Are they now thinking of taking up the Roxy? Or have they already done so?

Film making in the South.

I hear alarming news from the south. The film industry in Madras and other centres in the Southern India seems to develop rather queerly.

Same things that happened when they first began pictures in Bombay, are now happening in these Southern Centres.

Rich men, having no better use for their money, than to fling them over girls and pleasures, have interested themselves in this industry for the simple purpose of making vice a business.

These men have pushed their own mistresses into the studios and goaded by these low bred beauties the tin gods are investing lakhs into the Southern Film Industry.

None of them can be accused of knowing anything about the business of film production. There, they plead innocent.

But to make up for this innocence they have imported men from Bombay and Calcutta and making them expensive pawns in the new game of production; these tin gods are at present writing the future history of film industry in the south.

What a shame it is that in the god infected land of the south, rich men should be so depraved as to lose all sense of decency and suffer their commercial undertakings to play second fiddle to dirty, lascivious and lusty instincts of self indulgence.

The South Indian Film Industry wants better men to identify themselves with the capital of those tin gods who have been driven out of Rangoon.

Till such men are found, film industry there will not look up.

THOSE 3 'POOR' GIRLS

Belonged to different Strata of Society
Their fate united them.....

Each in her turn became an

Unmarried Wife

TARA FILMS' MAIDEN TALKIE HIT

A S. R. Narsimha Production

Starring :

NAVIN YAGNIC, INDU the irresistable
NAYAMPALLY, SHIVARANEE the Queen of Rythm
PARESH BANERJEA, KOKILA the inimitable

Directed by:—**SHELLEY GHOSH**
Music :—SHIVARANEE GHOSH
Photography :—S. R. NARSIMHA
Audiography :—J. B. JAGTAP

Tuneful Music—
Soul-Stirring Songs—

It's Going to be a Great Picture

For Booking apply to :—

TARA FILMS
242, Walkeshwar Road, BOMBAY

No ! no ! she is not wild. She's reconciled but she is not yet quite su
Well, well, not alone with you boy! That's what these beautifully
chiselled features known to the world as "Ratan" seem to say.
Ratan — the sweetheart of millions — gives a thrilling
performance in "Dhanwan" a recently released
Imperial picture.

Blazing Memorial In

"TUKARAM" Enters the 32nd Week on the 17th July

'SANT TUKARAM' *Rem*

SANT TUKARAM

The trumpet that calls
the faithful to Prayers
at the Altar of Art.

Directed by:
DAMLE & FATEHLAL

A million devotees have
already seen "Tukaram"
Another million is wait-
ing to see it.

Starring:
VISHNUPANT PAGNIS

Running from the Dim Past to the
Distant Future at

Central Talkies, Bombay

Director: SHANTARAM'S 1st Social Classic THE **Unexp**

IS NOW NEARING

The Archives Of Art

and sets a new All India Record for Continuous Run !

Remember It's 'PRABHAT'

BEYOND the HORIZON

ANOTHER THUNDERBOLT

Almost a perfect-monsoon picture for the drenched Box-Offices—A dazzling cast led by the lovely dazzling little woman of the screen————————

SHANTA APTE and others :—

Leela Chitnis, Karunadevi, Chandramohan, Pralhad, Ulhas and just 10,000 others————————

Directed by :—**K. NARAYAN KALE**

Coming with a bang that will make you wake up from the slumber of 'Tukaram'

AT

MINERVA TALKIES, BOMBAY

ected

All Star Cast *and with a new sensational star* **SHAKUNTALA PARANJPEY**

COMPLETION

Rs. 50

To Name This Mysterious Woman!

WHO IS SHE?

Rs. 50

Will be given as a reward to the person who correctly tells the name of this mystery woman. The prize will be given to the first correct reply picked up at random from our mail.

RUSH YOUR GUESS TO THE EDITOR—TO-DAY.

STUDIO CLOSE-UPS

BOMBAY

Sagar Movietone.

1937 finds this company at the top amongst all the studios in Bombay. With a number of successes scored one after another, Sagar Pictures have become popular all over India. Their recent release "Jagirdar" directed by Mehboob is running in the 7th week at the Roxy chaperoned by clever publicity.

The studio proprietors have once again offered Rs. 750/- in prizes inviting comments on the picture.

Director Luhari's "Capt. Kirtikumar" will be censored by the time this is in print, Luhar has another picture on hand called "Dynamite" which is already half way.

Director Hiren Bose is giving some aerial touches to his "Eternal music". Long time in making, the picture is expected to take a couple of months more.

Director Badami's "Kokila" is in the Editing room and is expected to be on the screen some time in August,

Director Mehboob is busy with a new Mohamedan subject called "Watan". This picture is also expected to be a great success.

Imperial Film Co.

With the shooting of an interesting trailer the final curtain has been rung down on the production shooting of "Kisan Kanya", India's first colour talkie. The old Khan Bahadur seems to be very jubilant over some melodious songs sung by Padmadevi, the "Bulbul of Bengal". Adding colour to beauty and melody, this Colour Queen of India is expected to make a big hit of it. "Kisan Kanya" will be released in Bombay some time in August,

Director Atorthy's "Dhanwan" had poor reception at the Royal Opera House. This, of course, is quite in keeping with the traditions of the unit. They have two more pictures in hand, one under direction of Atorthy and the other is directed by Hafisji.

Abdul Rehman Kabuli, in association with D. Billimoria is in charge of Sulochana, that inimitable star of stars who is starring in the second colour picture of the company,

Aspi Irani is busy with "Vasant Bengali" while Gunjal is giving finishing touches to "Mere Lal" a picture starring Zilloo.

Bombay Talkies.

"Savitri" starring Devika Rani is waiting in the tins. Their idea of releasing the picture on the 23rd June, the 'Vatsavitri' Day was frustrated by the impetuous "Jagirdar" of Sagar drawing continuous crowds at the Roxy. The picture is likely to come to the screen on the 24th July. Till then it must wait.

Ranjit Movietone.

"Zamin-Ka-Chand" which was released in the north last month is reported to have done good business in the first two weeks. Thereafter it met with severe competition. In Bombay the picture opened late last month, but did not make such a big impression as it was expected to.

Another one in "Dil Farosh" is also lying ready for projection.

All the reports of closing down the production Department have proved just yarns circulated probably with the idea of bringing down to the dole all the male artistes and some unattractive female artistes.

Proprietor Chandulal has already purchased some stories of Pandit Sudarshan, which stories will soon go into production, ; so next time when Chandulal tells you stories of closing down, give him a knowing wink.

Wadia Movietone.

"Hurricane Hounsa" attracted good crowds in the early weeks at Lamington Talkies. And now another stunt thriller in "Toofani Tarooni" is ready to be released soon. The other programme at the studio is still mystreous, but knowing the type of pictures usually produced by Wadia Brothers, it is only a matter of changing the names.

Prakash Pictures.

"Dreamland" is almost completed, while the stunt thriller "His Highness" is now in the interior sets. Novelist Ramanlal's story "Poornima" is worrying the producers, as they are anxious to portray the incident of the book with the same realism.

Bhavnani Productions.

"Zambo the Apeman" the jungle picture of this company is released at the Super Talkies, where it is reported to be attracting good crowds. Future plans of Bhavnani are not known.

Minerva Movietone.

"Khan Bahadur" a social story with a Muslim theme is now being shot in the sets, The free sprinkling of humour is likely to make the picture popular.

Nataraj Films.

This company of Durga Masons has gone to Poona to shoot their first picture at the Saraswati studios.

As the Poona season is now on, it seems, they are all going to have a good time there, particularly Mubarak.

Saroj Movietone.

"Tale of Yesterday" is still not completed. It won't be, probably, for some time to come. Which is rather good for Rose who cannot get another job during the monsoon. Director Chowdhary is rather accommodating that way. Director Nandlal is still explaining his story to Proprietor Nanubhai. In between Munshi Zia that Frontier 'Cactus' and Zebunnissa they are producing a picture.

Daryani Productions.

"Insaf" featuring Leela Chitnis ran three weeks at the West End Cinema. And they will be soon releasing their stunt picture "Bull Dog" at the Super Talkies, Bombay. A new one in hand is called "The Gentleman Daku".

POONA

Prabhat Film Co.

"Tukaram" is still running at the Central Talkies. It has already broken the All-India Records of 30 weeks at one theatre. We can not tell you, how long it will go on. "Beyond the Horizon", will be released at the Krishna Talkies, some where in the middle of July.

At the studios Director Shantaram is fast going on with his "Unexpected". They expect unexpected success in this picture, just because they got an unexpected girl in Shakuntala Paranjpye.

That bracket of brains—Damle & Fatehlal—is busy preparing for "Gopal Krishna". Ramchandra Marathe, who was till recently working at Sagar Movietone, is chosen for the immortal role of young Krishna.

Jayshree Films.

Super Artist Keshavrao Dhaiber has begun shooting his 'Nandkumar' with Durga Khote as "Yeshoda" and Govindrao Tembe as "Nanda". The picture is being taken in three versions—Hindi, Marathi and Tamil. Mubarak has not been given any role in this picture, as people had expected. Keshavrao had always been on good terms with Durga and she did not insist on Mubarak being taken up under the 'loyalty contract'. Lucky Keshavrao. But don't worry, Mubarak is at Poona as he has plenty of other work to do.

Saraswati Cinetone.

Veteran Dada Torney has brought a new R, C, A. Recording equipment for his future pictures. The Automatic Processing Plant which was being built at the studio for the last three months is now ready.

In a couple of months, Dada will begin a new social picture with a theme atonce novel and entertaining.

KOLHAPUR.

Prince Shivaji Cinetone.

Major Dadasaheb Nimbalkar was recently in Bombay to censor his directorial effort "Frontiers of Freedom".

The distribution agency of the picture is given to "Peerless Pictures", Bombay. The company does not seem to be having any programme in near future.

Huns Pictures.

Director Vinayak's "Premveer" will be soon at the Majestic Cinema, Bombay. The picture seems to be full of pep and excitement and is likely to attract large crowds.

At the studios, Director Chandramohan is busy with "Jwala" some other social picture with a debatable theme. "Jwala" is supposed to be their all star picture with Baburao Pendharkar, Master Vinayak, Chandramohan, Ratnaprabha and others.

CALCUTTA

New Theatres.

By the time this is in print, Director Hem Chander will have assigned his "Anath Ashram" to the Editing room. The picture features Uma Najam, Jagdish and Nawab. And now Uma is in the hands of Subodh Mitter, the Editor.

Director Barua has shot almost all the out-doors of "Mukti". He is now in the sets with Kanan, Indoo, Mukherjee and others. The way the picture has slowly developed, Barua feels sure of giving us all a great hit—even greater than his previous successes.

The Provincial rights for Bombay, C. P. & Berar of both the pictures "Mukti" and "Anath Ashram" have been purchased by Seth Choonilal Desai for "Supreme Film Distributors", Bombay.

After "President" Nitin Bose is thinking. He ought to. His Assistants Sudhir Sen and Benoy Chatterjee are also thinking with him. After they all get through this process they will begin a new one—altogether a new thing as they put it—sometime in

July. Nitin's "President" ran well in Bombay though the success was more lucky than deserved.

D. K. has completed his outdoors of "Bidyapati" and is getting into some 'colourful' sets, as their publicity pal puts it.

East India Film Co.

Director Abdul Rashid Kardar's "Milap" starring Bimla Kumari is progressing full steam. From a light hearted youth that he was generally known to be, Kardar nowadays looks rather a sad and serious person. Has the sudden death of his old friend Gul Hamid affected him ?

New Popular Pictures.

Director Satu Sen is busy with Manoranjan Bhattacharjee's story "The Imposter". With Santi Gupta in the lead, the picture is expected to go well with the Bengal audiences.

The story is rather amusing and peculiarly provincial, being built on the unfortunate resemblance between two men. The writer takes the wrong man to the other man's wife and complications follow. I wonder whether the writer wants to show a fact of Bengal's social life.

Kali Films.

Director Sushil Mazumdar is shooting the final sequences of "Muktisnan" and the picture will go to the Calcutta screen some time in the 3rd week of July.

A short feature "Love is Blind" in four reels has been completed by Director Jyotish Mukherjee who has taken up new work in "Kachi Sansad".

Radha Film Co.

Two pictures in "Chinna-har" and "Prabhas Milan" are under production. They were held up a bit owing to the sudden illness of Renuka Roy, who is however much better now.

U. P. Cinetone (Lucknow)

"Bismil-ki-Arzoo" will be the first picture coming out from this town. There is or rather has been another producing company in Lucknow, but they never produced anything.

"Bismil-ki-Arzoo" is a very attractive name and the picture which is directed by M. Hajely is financed by one seth Govardhandas a local tin god.

Central India Theatre (Jubbulpore)

Their maiden picture "Jiwan-ke-Pahele" is now being edited and will be on the screen very soon.

The others are already busy on a new patriotic subject called the "Tyag Bhoomi" which is expected to be finished some time next month.

MADRAS

Asandas Classical Talkies.

This is the first company in India responsible for taking some of their outdoors in London. Their first picture is christened the "Modern Youth" and it seems that to put that "Modern" into their picture they spent some thousands in London. Let us see what they have done when the picture comes to the screen.

Aurora Film Corporation

In the Barua Studios Director Ahindra Chowdhury is slowly progressing with their Telugu talkie "Vipranarayana". The picture is expected to be a great success.

Devi Films

In the studios of Modern Theatres at Salem, Director Baburao Chavan is shooting big scenes of "Purandardas", a talkie in two versions—Tamil and Canarese. Ishar Singh is in charge of the sound while Gutchwager is the photographer. The cast contains a number of attractive women. Some of them read as follows : Saraswathi Ammall, Thirupurambal, Thayammall, Nagammall. Veeralakshmi Ammall, Satyabhama, Rukmani Ammall. Rajammall and Brahadamball. Do these names impress you ? Some of them are beautiful and attractively young.

Exhibitor's Film Corporation Ltd.

This is a new concern chaperoned by Y. N. Naidu at one time with Gvalani Brothers. It has a good capital and big hopes. Well, if it is well managed, it should run well,

Mysore Sound Studio Ltd.

At last that super production "Rajsooya" in Canarese is complete. Big mob scenes and several spectacular shot distinguish the picture from others.

Murugan Talkies

Director Raja Chandra Sekhar has completed "Bhakta Tulsidas" and he is giving it some finishing touches in the editing room. The picture will be soon released in Madras and Bangalore.

Olympic Pictures

Vaduvur Doraswami Iyengar has just finished writing the story of their maiden picture. Raja sandow will be given the charge of the megaphone and the picture will be shot in the studios of the National Movietone.

Karthikeya Films.

Director Muthuswamy helped by the cool breezes of Adyar has gone well through the shooting of "Sundaramoorthi Nayanar". The picture will be completed late next month.

Central Studios, (Coimbatore)

That old timer G. Ramasheshan was recently in Bombay to make several purchases and take a cameramen to his studios. In taking up Mr. Gune of Kolhapur, Ramasheshan has taken one of the best men available. The stage is now set for "Tukaram" their first Talkie in Telugu. Tandon is in charge of the megaphone.

National Movietone

Their latest "Mohini Rukmanghadha" is ready and censored and will be shortly released at several places simultaneously.

Sree Rama Films Ltd.

Final touches are being given to "Nala Damayanti" and the picture will be soon put up for censoring and released in Madras next month.

Salem Sanker Films.

Director Ellis Dungan has left for Calcutta with his party, to produce at the East India Studios, a great picture "Ambikapathi".

Kalidas Films.

Their maiden picture "Kannappa Nayanar" is now in the editing room and will be released at the end of next month.

Shanmugananda Talkies.

"Balamani" is running well in several stations. Their future programme is not to hand yet.

Premier Cinetone.

They have started shooting the first scenes of "Sri Kanda Leela".

Jothi Films.

Mr. S. Govindachari till recently with Thyagraj Talkies is producing two pictures at the Wadia studios, Bombay. The outdoors have been shot at Madura and other temple towns and the indoors will be taken up some time in August. The pictures are called "Arunagirinathar" and "Apputhadigal".

Ellore Films Ltd.

A new concern, they intend to take up immediate production of a Telugu talkie, "Tirupati Venkateswara Mahatmyam".

Quality Pictures.

"Dashavtar" produced at the Saraswati Studios at Poona, had a mixed reception. At some stations it drew well, while at other places it was not so much appreciated.

ANNOUNCEMENT

Extraordinary Announcement

Jadugarin *or* **Enchantress**

A Picture of a class and mass appeal.

Featuring :—

Balasaheb Yadav, Zunzarrao Power, B. Nandrekar,
Miss Sharda, Miss Shalini, Tara and others.

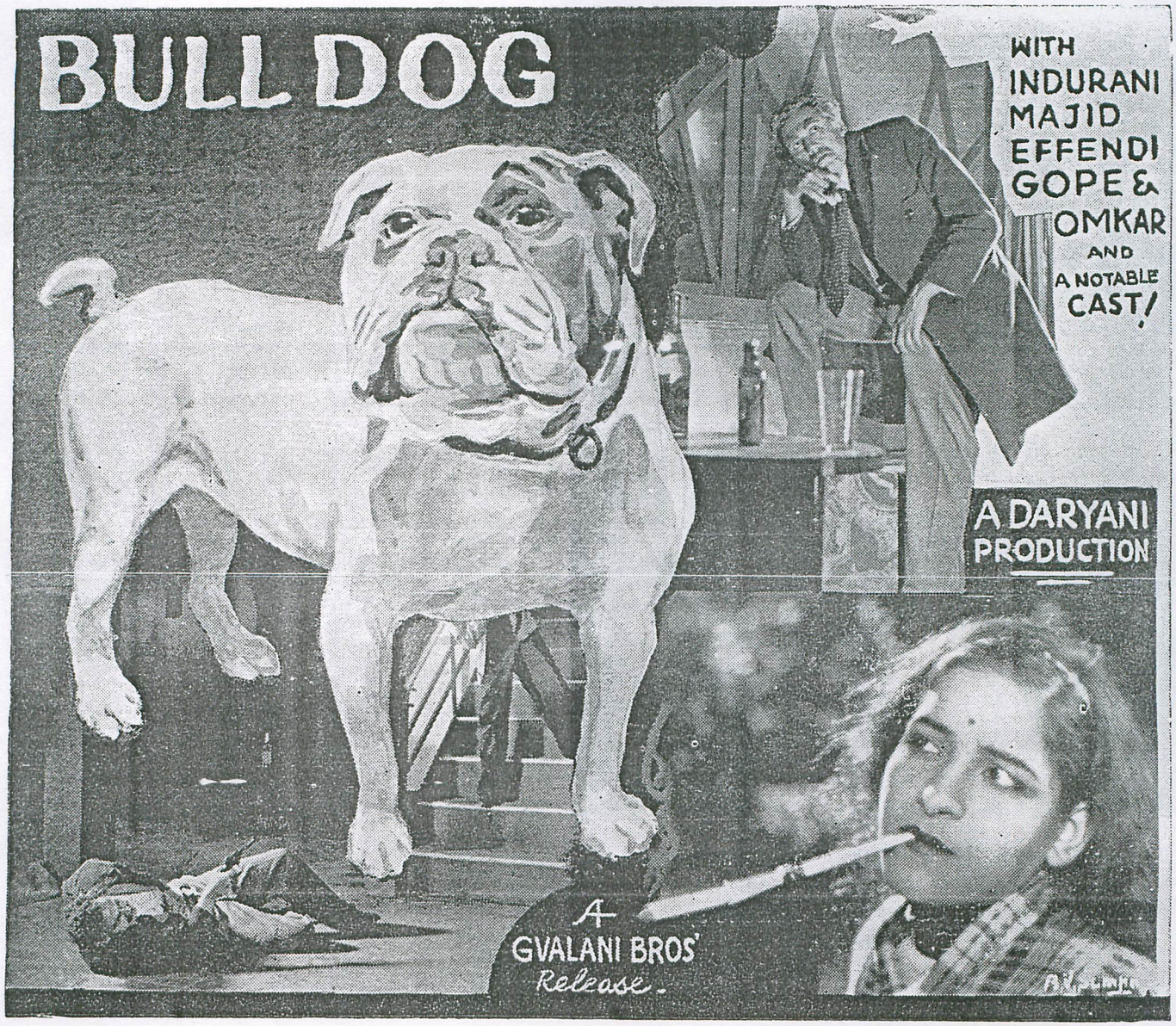
Watch for the Date of Release.

For booking apply :

Select Talkies Distributors,

French Bridge, Bombay 7.

Tele : 41489 Teleg : "GODERJI"



HE NEVER KNEW WHETHER THE VOICE FROM HIS HEADQUARTERS WILL SEND HIM to HIS FAME and GLORY OR TO - - - ! ! !

An epic of runaways rising against LAW !!!

Watch its release at

SUPER TALKIES, BOMBAY

Meet Leela that glorious Kolhapur star in a rare meditative mood. She will soon grace the screen in the title role of "Kanhopatra" a Shalini Cinetone Picture directed by Mr. Bhal G. Pendharkar.

Lifted From The Shops

A young lawyer was defending the interests of a four-year old child in a recent dispute over the validity of a certain will. In order to accentuate the effectiveness of his speech for the defence, he took the little boy In his arms and presented him to the tribunal,

"Gentlemen, you cannot in good faith allow yourselves to become accomplices in a plot to rob this adorable child of its inheritance."

At this point the "adorable child" began to weep most pitifully and the audience, overcome with emotion, vociferously applauded the lawyer's discourse.

When it was all over and the child still persisted in shedding great salt tears, the lawyer of the opposing side, touched by his incomprehensible despair, asked him kindly :

"Why are you crying, little boy?"

Pointing to his own lawyer the child replied between sobs :

"That bad man kept pinching me all the time I was in his arms "

❁ ❁ ❁

In the remote villages of Brittany there exists a curious custom. When a person has the misfortune to get something in his eye, he asks one of his acquaintances to extract it with his tongue. This practice is perhaps not very hygienic, but it appears to be very efficacious, for the soft touch of the tongue does not cause pain to the eyeball and its mucosity agglutinates the particles of dust that have penetrated into the conjunctive tissue. The tip of the tongue is also used to introduce medicaments into the eye.

❁ ❁ ❁

Gold output in Soviet Russia last year exceeded 10,600,000 ounces. This means that the Soviet is crowding South Africa for first place as the world's leading producer, as predicted in 1934. The Soviet's 1936 output of gold was almost as great as South Africa's 1935 figure but the Transval's production of 11,339,411 ounces last year kept it in the lead.

Russia's amazing jump from the last published figure is due to a record output by new fields. The 1937 programme plans a 35% increase in production.

❁ ❁ ❁

A gold-digger is a girl who loves a man for she's worth for all he's worth.

❁ ❁ ❁

"Baby! What are you doing?"

"Planting a worm, mamma."

"What for?"

"So's it'ill grow into a snake."

* * *

Every month Kalbe dutifully handed over his pay-envelope to his wife. If he had been behaving properly she gave him a dollar a week for spending money. One day Kalbe came home beaming with suppressed excitement.

"Martha — Martha! What do you think? I can't believe it, but it's true—we've won five hundred thousand dollars in the sweepstakes; *Five hundred thousand Dollars!*"

In answer to which announcement his wife drew herself up to her full height, and tapping her foot ominously asked: "And where did you get the money to buy a ticket, may I inquire?"

❁ ❁ ❁

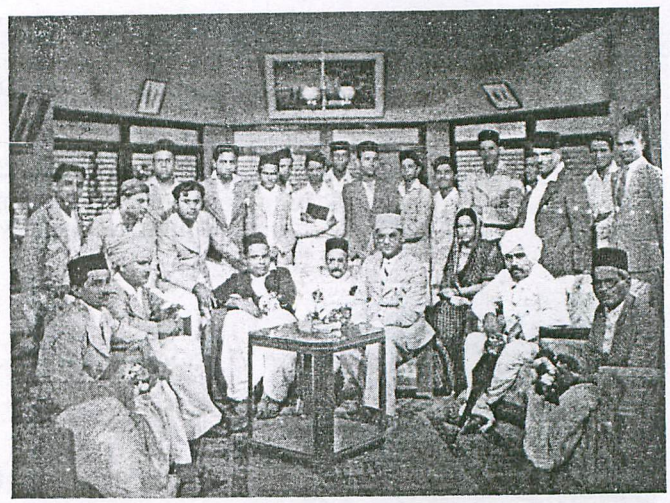
Every hero becomes a bore at last.

❁ ❁ ❁

Personality is only important to people who have not got any.

❁ ❁ ❁

Europe's dictators are secret millionaires. Inquiries regarding the salaries paid to Mussolini, Hitler and other dictators have revealed that though their official pay may be small they are 'salting away' huge private fortunes. Mussolini's official salary as Premier is $ 5,200, He draws no pay from his four



Group photo taken at the occasion of Mr. V. D. Savarkar's visit to the Huns Studios, Kolhapur.

other ministerial posts, but has many financial irons in the fire. He is the sole proprietor of the newspaper *Popolo D'Italia*, which has a vast sale and steep advertising rates; he owns large farms and is paid the highest sums in Italian journalism for articles he writes. His speeches are printed in book form and it is not considered wise in Italy to refrain from buying the Duce's latest works.

Hitler's salay is $ 20,000 a year, which, however, is undrawn, as he lives on his private income. He is a partner in the Franz Eher Verlag, the publishing house of the Nazi party.

The income he derives from this business has never been disclosed. His book, *Mein Kampf*, sells by the millions. The *Pariser Tageszeitung* estimates more than 2,500,000 copies of the German edition have been sold, 93 per cent since January, 1933. Assuming that Adolph receives a 15 per cent. royalty, he has received about $ 1,140,000. These estimates do not include royalties for translations. *Mein Kampf* has been translated, published and abridged in U. S. A., Sweden, Italy, Denmark Hungary, Turkey, Spain, Portugal and in Arabic. An unabridged French edition Hitler succeeded in having withdrawn.

The salaries paid to other dictators are; Stalin, $ 3,000; to Dr, Schuschnigg of Austria, $ 5,700; to Marshal Rydz-Smygly of Poland, $ 11,400.

* * *

"Say, Joe, you work in the Opera House, how about getting me a couple of tickets ?"

"Sure, Jim. You work in a bank—how about getting me a couple of banknotes ?"

* * *

Tobacco is not as harmless as is generally believed. Experiments have shown that it raises the temperature and quickens the heart action and at the same time increases the percentage of sugar in the blood. In the case of heavy smokers, the number and quality of the white corpuscles in the blood are affected in such a way as to upset the nervous system.

* * *

A new gramophone which plays from 6 to 60 minutes using track reproductions on a ribbon of film is on the market. The reel film consists of an entirely new material called ozaphane. On it two sound tracks are photographed, and this music or speech is released in its original strength and purity of tone as the ribbon passes over the light-sensitive cell of the playing board. After fifteen minutes the reel reverses automatically and continues to play without background noises, needle-scratch or interference.

Theatre, Studio, Laboratory & Recording Equipment, All Available in S.M.C.

All spare parts in stock:—GLOW LAMPS, EXCITER LAMPS, PHOTO CELLS, RADIO, PROJECTOR PARTS.

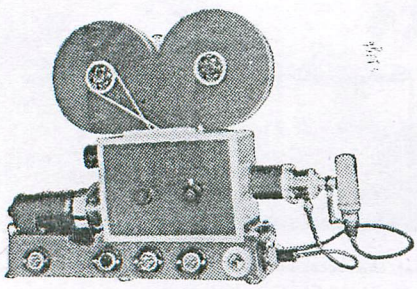
A single source of supply for all Studio, Laboratory, Recording and Projection Equipments for Talking and Exhibiting Pictures.

Touring Sets (Portable) and **Theatre models**

We have organized Touring Sets (COMPLETE).
CONSULT US and get our Advice FREE.

Variable Area and Density System Recording Equipment Service

We can change your VARIABLE DENSITY SYSTEM EQUIPMENT (Audio-Camex) into VARIABLE AREA SYSTEM.



For Prices and Particulars apply to:

SONOFILM SYNDICATE LTD.

KOLHAPUR

Specialists in :—RENTAL, SERVICES in MOTION PICTURES PHOTOGRAPHY, RECORDING & PROJECTION SERVICE

Meet the man Who made Rs. 1,100 In his spare time!

You can also do the same if you have a little personality and a lot of friends.

Rs. 1,100—Big Money—And in Spare Time

Imagine that !

This is not a fairy tale, it is a fact. We shall tell you how this young man made the best use of his spare time.

Just a daily merry-go-round and he pocketed all the money.

We are not asking you to make bricks without straw, but we place before you a simple plan and tell you how to use this Golden Opportunity.

We ask you a question !

Have You any Friends ?

You are a popular man and you must be having a number of friends who would, at any time, go out of their way and if necessary help you. Not that you need their help, but they might probably be obliged to you if you give them a tip, and the tip is.

Be a Subscriber of "filmindia"

You have been a regular reader of "Filmindia" for sometime now. You konw it better than others how popular this magazine is and what a great reputation it has. Had it not been so, you would not have read it.

Tell your friends why you read "Filmindia." You must be having very good reasons for doing so. Your friends might appreciate these reasons.

And now read the following instructions carefully:—

Cut out the attached coupon and give the names and addresses (in block letters) of six of your friends who are willing to become subscribers of "Filmindia." Collect from them Rs. 4/– each as subscription and send it to us. For every six subscribers so enlisted by you, we allow you a commission of Rs. 4/–. Keep these Rs. 4/– and remit to us Rs. 20/– or, as an alternative, we will enlist you as a free subscriber for "Filmindia" for a period of one year if you remit to us Rs. 24/–.

We have printed here some coupons and more such forms can be had on application if you like. (It is not necessary that you should have our printed coupons. You can write on your letter paper).

Begin Right Now

—Go, Find Your Friends

And in finding them

FIND MONEY

The Editor
"Filmindia",
104, Apollo Street,
BOMBAY.

Town.....

Date.....

Dear Sir,

I have taken advantage of your offer for enlistment of subscribers for your journal and I give below the names and addresses of six persons who wish to become subscribers of your journal. I am sending you Rs. . . . . by Money-order/ Cheque/ Postal Order/ deducting my commission of Rs. 4/–/ or please enlist me as a free subscriber for one year from date.

Yours truly,

Address:

.....

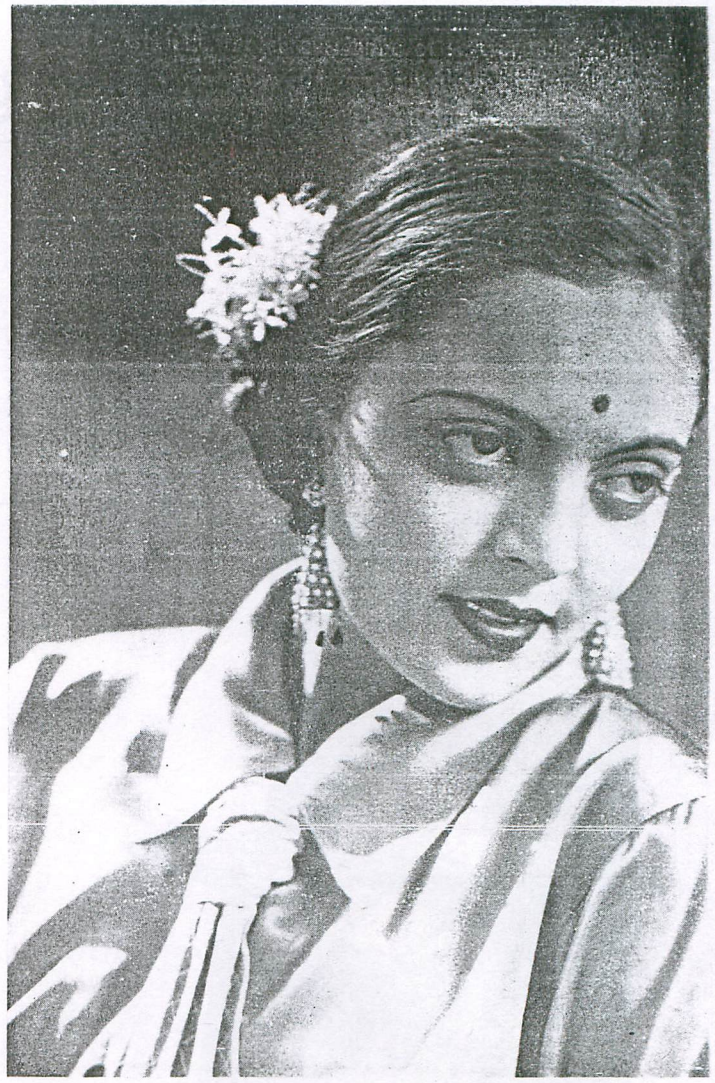
.....

.....

P. S: Cross out whichever not necessary. Write name and address in block letters.

SIX FRIENDS COUPON

NAME	ADDRESS	PERIOD
1.		
2.		
3.		
4.		
5.		
6.		

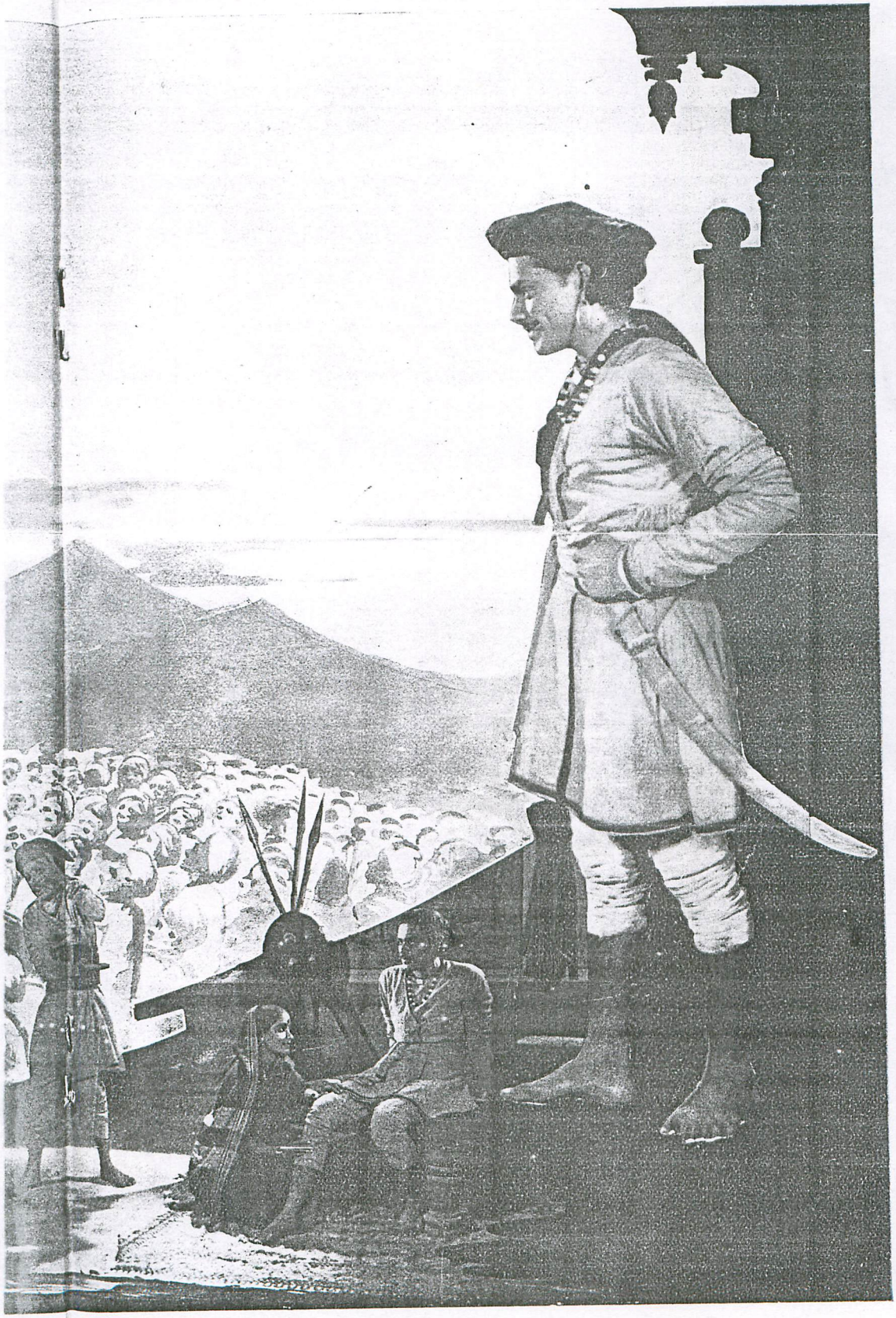


Have you seen her look so beautiful before? Well! she Ashalata, the clinging hope of several fans. She will be soon seen as the love maid of Master Vinayak in "Prem Veer" a Huns Picture.

Crashing the Gates

FRONTIERS OF

and Drawing Crowds!



When the alarm of freedom sounded the shackles of slavery snapped with a bang that frightened a nation!

★

The immortal story of a nation in the throes of a heart-rending struggle for liberty.

★

Majestic Cinema

Girgaum, - BOMBAY

Daily at 5-15, 8, & 10-30

Matinee on Sat. Sun. and Holidays at 2-30.

★

Bombay Circuit Releases Thru:

Peerless Pictures

116, Charni Road,

BOMBAY-4

FREEDOM (A PRINCE SHIVAJI PRODUCTIO

This gay cavalier is Master Vinayak as he is seen in "Prem Veer" a picture to which this artiste gives several Don Juan touches. Directed by himself under the H u n s Banner, the picture is expected to score a big success.

ROUND THE TOWN

"Love of a Slave"

Produced By ; Ranjit Film Co.
Directed By : Jayant Desai.
Urdu Version : Munshi "Arzu."
Cinematography ; G. G. Gogate.
Audiography : P. C. Subedar.
Music : Bannekhan.

It is pitiable to observe the frantic efforts of Ranjit Film Co, to re-capture their old market, when one sees this picture. The story is heavily shadowed by "Prisoner of Shark Island" featuring Warner Baxter, and "Capt. Blood" with some slight changes to evade a charge of plagiarism.

The picture doesn't seem to have been well received, as on the 4th day at the 8 p.m. show there were hardly 150 persons in the entire auditorium with a seating capacity of 1,100 persons.

The direction is silly throughout and entirely lacks imagination. Jayant Desai has not shown any improvement in his technique. He is still where he was in "Nadira." The dances in the picture have no school. They are at once bizarre and bastard. The costumes are also wild, though reclining heavily on the Muslim style.

The Music in the picture also lacks tradition. There are Indian pieces rudely mixed with Arabic Music. The general atmosphere of the picture is entirely Mahomedan, though the producers insist on saying in their booklet that it is gipsy.

The way, the story is written and the sequences are developed. is not very complimentary to our Mahomedan population. The Muslims have been painted in rather poor colours.

Photography is better than usual and the sound is clear throughout.

The dialogues of "Arzu" are good—too good for Ranjit of present days. They are forcible and appropriate and argue out the case for 'freedom' in eloquent words. Ishwarlal and Madhuri give good performances. Madhuri's Urdu diction is still faulty.

Well, we do not think much of the picture. At best it is common. There is some entertainment in the frolics of Charlie, Ghory, and Dixit, and the rest is an exhibition of the utter stupidity of those who were responsible for the picture.

(Reviewed By : R. S. J.)

'Jagirdar."

Produced By : **Sagar Movietone.**
Story By : **Babubhai Mehta.**
Directed by : **Mehboob.**
Dialogues By : **Zia Sarhadi.**
Photography : **Keki Mistry.**
Recording : **B. R. Patel.**
Music ; **Anil Biswas.**
Released at : **Roxy Talkies.**

This is one of the most popular pictures produced by Sagar recently. Even in the 6th week the picture is drawing packed houses.

The story is shadowed by oppenheim that brilliant writer of fiction. The plot is woven in an interesting way with several sentimental highlights ; a mystery element in the story luckily maintaines the grip till the last minute.

The picture is well directed and nicely photographed. The sound is quite clear. Surendra and Bibbo sing two snappy duets which at once become popular. Motilal with his new company Maya gives his usual good performance. Maya gives a brilliant promise of becoming a future box-office draw. Yakub, that old stager is at his best.

The picture has attractive Music which appeals to all classes.

It is altogether a decent picture, well advertised and has proved immensely popular. It ought to run very well at all stations.

Kokila in "Dukhiari" Daryani Production.

Dhanwan

Produced by : **Imperial Film Co.**
Story and Dialogues : **Hakim Ahmed Shujaa.**
Director : **Premankoore Atorthy.**
Photography : **R. M. Rele.**
Sound Recording : **Sorab B. Irani.**
Music : **H. C. Bali.**
Released at : **Royal Opera House.**

This is one of the best pictures produced by the Imperial recently. It is certainly better than a hundred others, we find gracing or rather disgracing the screen nowadays.

The story seems familiar, being probably inspired by "Naga Bawa" a Gujrathi novel written by Chandravadan Mehta and punctuated by some situations from "Camille". Whatever that be, the effort as presented is atonce harmonious, attractive and creditable.

The "Beggar organisation" in the story is more realistic than fantastic as we have ourselves come across a similar situation on a smaller scale actually existing in Bombay, whereamong other activities such babes-in-arms are actually hired out for the day's begging for fixed hire or percentage of the takings.

This aspect in the story is rather tamely treated. The treatment ought to have been more elaborate and pathetic to give it some social importance.

The picture has good dialogues. They are simple and effective. The Songs are well composed—particularly those which are numbered 1, 2, 3, 4, 7 and 8 in the booklet. Songs Nos. 2 and 3 are good, light compositions, while lines 4 and 5 of song No. 4 and lines 3 and 4 of song No. 8 are eloquent. We think that these are by far the best songs given by the Imperial so far. If Hakimt Saheb has written them—all laurels to him!

Tunes of songs Nos. 3 and 7 are good, though they are stolen apples from the Punjab gardens. The musical accompaniment was not harmonious with songs when sung.

Photography is nice and careful, It is too good for the Imperial. This young photographer Rele, inspite of his light-weight outweighs all the Irani "Crankers" put together.

Recording of the picture is tragic. It is of the usual Imperial standard; utterly negligent and inconsistent. Ratan has paid the utmost penalty in the recording of her songs.

The picture is generally well directed. In places the direction is enterprising and clever.

Ratan now looks better than before, having sweated away some weight. She has given the best performance. We admire the grit of this woman in giving an effort ; most sincere and in a way brilliant. Hafisji, that hustler of the unit, is showing marked improvement in his work. Couple of his scenes are too good for him. W. M. Khan did not impress us, beyond his half starved, pathetic appearance. His dialogues possess a rigid sharpness peculiar to the frontier people. Some beautiful diction commanded attention when both Ratan and Hafisji spoke away some clever passages.

Sayed Ahmed was slapstic, while Jamshedji was unnecessarily stagy. Both failed to convince.

Urmila, that female "grasshopper" was a pathetic failure. She has neither expression nor intention neither grace nor design. An utter despair to a cameraman. She will make any director committ suicide. She should not be given important roles. Laxmi was not bad, Mukhtar was rotten and camera conscious.

The picture failed to draw—failed rather badly for no fault of its own. There can be two reasons for this. One is the theatre which was the wrong one for this picture and the other most important one is the publicity. This picture was killed because it did not get the requisite amount of publicity, nor the correct one. And Imperial will cause many more pictures to go waste unless they radically organise their publicity department. Good pictures are rare, but after producing one it is both foolish and foolhardy not to give it good publicity.

"Dhanwan" is a good picture. Strangely enough, it comes from the Ratan Bai unit.

Our Darling Daughters

Produced by : **Imperial Film Co.**
Story Dialogue and Direction by : **Chowdhary.**
Photography : **Adi Irani.**
Sound : **Abbas.**
Music : **Annasaheb Mainker.**
Settings : **Mistry Munawaralli.**
Released at : **Imperial Cinema B'bay.**

This is one of the rottenest pictures I have had the misfortune of seeing. Whoever told old Chowdhary that he could write a story! Any drunkard would have done better after six pegs than what Chowdhary has done. The picture has no theme, no story, no plot and no continuity.

The direction at best is bad enough and too bad for Chowdhary whom people think to be a good director. The photography is disgraceful throughout barring some closeups of Rosie, where care seems to have

(Con. on Page 47)

Miss Mehtab the heroine of "Moti-Ka-Har" a Sangeet Production gives an intriguing performance which will be long remembered. The picture will soon be on the screen.

Here's
The Best Rib-Tickler
Of The Year

The Book With The Perfect
Bed-side Manner

It will lull you to sleep wondering
—and wake you up in good humour.

"Howlers from Filmindia"

By

JUDAS

Choice, selected howlers which Judas wrote for 3 years. For the 1st time together in a single volume cleverly arranged and indexed.

Amusing and Dangerous

RS. 1/4

(Per Copy Post Free in India)

Only limited number of Copies will be printed for exclusive circulation and unless you book your copy in advance, there is no chance of your getting a copy.

RUSH THE COUPON TODAY

Filmindia Publications Ltd.
104, Apollo, St., Fort,
BOMBAY.

Please register my order for one copy of "Howlers from Filmindia". I am herewith sending Rs. **1-4** by M/O/ Postal stamps of ½ Anna each/ Postal order.

Yours faithfully,

Name.....

Address.....

.....

Coming down with a fury
To flood the Box-offices !

GANGAVATARAN

(Hindi & Marathi)

The immortal story of the Ganges remembered and revered by every Hindu in every clime.

Directed by:—**DADASAHEB PHALKE**

The man who first planted the film industry in India.

Very soon coming to the screen

—◆—

After a long spell comes
UMA
the girl who charmed you in

CHANDIDAS

is a great thrilling drama throbbing with excitement,

ANATH ASHRAM

(A New Theatre Production)

With a cast that commands attention: Uma Devi, Najam, Jagdish, Prithviraj, Nawab, etc.

Shortly Coming to the

West End Talkies

LAMINGTON ROAD.

And a still another Director

BARUA'S

MUKTI

The Picture People are Waiting for

All these to be booked through :—

Supreme Film Distributors

Lamington Road, - - BOMBAY-4

Howlers of the Month

A Bombay film director—a successful one noted for his intelligence and notorious for his frolics, has sent us the following, "directory of film words" as he puts it, with the only apology that "there are some exceptions" to his definitions. **We think that there are many exceptions, but that is our view point.** From what we know of the writer we think he has written his own definition rather too well. Here goes the original contribution in toto.

"Film Studio" — A high-walled compound hired by the Producer with the money of the Financier to enable the General Manager to hold conference with the producer and by mutual consent fail to make the business a success. The "ruins" standing on the plot are generally haunted by memories of the past and inhabited by monsters of the present.

"Producer"—He should have stepped out of a restaurant, or been a passport photographer, or, better still, a prosperous broker of affairs or a storywriter on the stage, or, for that matter, anything that enables him to lead a financier. Generally he is a lucky blighter, who produces nothing —not even money!

"General Manager"—A footpath fortune teller who got in by reading the palm of the chief star.

"Financier"—A "respectable" tin god who talks of "interest" and stealthily looks at studio girls.

"Production Manager"—He is the man who has reached heaven with the help of the star's sari. He is generally useful for ordering tea for the artistes when they are on the set.

"She Star"—The Miss Fortune of the Producer. Usually a songstress by profession and intermittingly a mistress of some one in the studio. Sweetheart of the hero. Mother to the producer, if the producer is old. Companion, if the producer is young enough. Usually has a mother who is called mummy-mamma — mum-mumsey or even Daddy if it is necessary, by every one including the producer. This person is an important pawn in the game.

"He Star"—An amusing mixture of:—

Giggolo	...	40%
Luck	...	30%
Conceit	...	25%
Garbo	...	2½%
Valentino	...	2½%
Brains	...	Nil.
Education	...	Nil.
Commonsense	...	Nil.
Character	...	Nil.

100% modern "Hero"

Usually has a swell car with more speed and less petrol—generally parked near a public promenade.

"Male Extras"—Pariahs of the industry living on the crusts thrown by the producers and favours shown by the directors. Eminently suitable for bringing "pan."

"Female Extras"—Orphans of the industry—public property No. 1.

A. Hussein this handsome young actor, this time gives a sparkling performance in "Moti-ka-Har" a Sangeet Picture.

Spare time pastime of the bosses and the directors.

"Director"—A Frankenstein Compound of the following:—

Bravado	...	5%
Luck	...	30%
Conceit	...	20%
Brains	...	2%
Education	...	1%
Humanity	...	Nil.
Procuring Faculity		5%
Talents	...	2%
Tact and Commonsense (leading to self-interest)	...	25%
Character	...	Nil.
Honesty	...	Nil.
Originality	...	Nil.
Jealousy	...	10%

100% Director and Demi God of the studio.

"Cameraman"—Previously an ice-cream man or passport photographer—in the studio—an adopted child of the leading star (with the right to sit on her lap).

"Sound Engineer"—Previously a motor driver or a lathe worker—now a master mechanic who knows everything else but the sound—generally drunk.

"The Laboratory Man"—The Film Dhobee who can always be relied upon to wash off from the film all stains of Art.

"The Colour Expert"—The magician who paints the lily black—makes a negro look white. The human face looks like the setting sun while the legs look yellow. A sphinx whose art is mysterious and methods secret. There is only one in India so far.

"The Villain"—A fearful combination of a stage sodomite and a street opportunist.

"The Comedian"—A funnily dressed chimpanzee—the only proof of Darwin's theory.

From "Capt. Kirtikumar"
A Sagar Movietone Picture.

"The Accountant"—An ex-convict with plenty of bank experience. Preference given to men with evil faces, cockeyes and twisted tongues.

"Publicity Manager"—Street pedlar with no goods to sell.

"Booking Manager"—A Phoenix born from the ashes of the producer when vigorously stirred by the financier. An evergreen memorial over the grave of honesty.

"Finance"—Silver bullets which shoot the producer out of the studio and the stars into the hearts of the financier. The only excuse for the whole show!

"The Artists" (Real Stuff)—Platonic lovers of the industry who ask for nothing, give everything and then complain of being robbed. Rather nice chaps, but by miles misguided.

"Productions"—Old tales retold with only a change of names to convince others of the originality.

"Film Censors"—The Dionne Quintuplets, wrongly numberd and without exhibition value.

"Audience" (as understood by the man in the industry)—Relations-in-law of the stars.

"Film Magazines"—All jealous and silent lovers' of "Judas" and themselves different versions of "Filmindia." Very often publicity vehicles of "Filmindia."

"Filmindia"—Scandal lovers' appetiser. Can be had at all bookstalls. Price as. 6/-. (The only man who doesn't know anything about it is Mr. Baburao Patel. Please, don't tell him and destroy his innocence.)

"The Queen of the Screen" (Generally drawing salary over Rs. 3000/- a month)—Describes an empty bottle of wine with the smell inside and the cork on.

"Bombay Producers"—Pioneers who buried Art and dug out money.

"Calcutta Producers"—Pall bearers who dug out the remains.

"Punjab Producers"—Abortions of imagination wedded to hope.

"Madras Producers"—A love parade of fools in paradise.

"Raw Film"—A strip of celluloid which binds all together in one unholy mess. The cause of all the trouble.

"Silver Screen"—The mirror which regulates the vanity of the stars by displaying the handiwork of the blessed trio—(Director—Cameraman—Recordist)—handiwork gilded by the financier's gold and washed clean by the producer's sweat.

"Judas"—The Bad Tooth of the industry.

* * *

A little over a year back, one Das Gupta visited Bombay, called on girls, ran about with boys and in short moved heaven and earth to employ some artistes for the Ideal Films, Lucknow, of which he was a director. Some misguided persons signed and went. The maiden picture of this company is still in the making. And where are the artistes who left Bombay with great hopes? Next time when some one comes from Lucknow, remember this.

* * *

Didn't I tell you once that Govindrao Tembe intended to take Durga to Poona for producing a picture. Well he has kept his promise, for Durga is now in Poona to play "Yeshoda" to Govindrao's "Nanda." But the "dark angel" Moby is also there! He will

perhaps be "Kansa" the monster King. And he will be there till "Krishna" is born.

❁ ❁ ❁

Director Shantaram's new picture, "The Unexpected" is likely to score unexpected success, having unexpectedly secured the unexpected girl Shakuntala Paranjpye to work unexpectedly in it. We only expect that nothing unexpected takes place between Shantaram and Shakuntala. You know Shakuntala has unexpectedly become free after her long expected divorce with her foreign husband. "The Unexpected" is sometimes expected.

❁ ❁ ❁

G. Ramaseshan, once with Aurora Film Corporation of Calcutta, now with Central Studios, Coimbatore, recently visited Bombay to purchase machinery and other studio gadgets. He has taken home a silent camera for the approval of his heroine who is a favourite of his financier.

❁ ❁ ❁

Journalists need protection of law especially against enthusiastic people like Hafisji. The other day Hafisji escorted Srinivasan ("Talkatone") and five other journalists and saw them through the very first show of "Dhanwan" at the Royal Opera. Matunga was shocked when people reported that Srinivasan lost consciousness hearing the heroine singing. They say that another had to be removed to the Congress Hospital on a stretcher being emotionally upset by a love scene between the hero and the heroine. Journalists must be on their guard, next time Hafisji comes near.

❁ ❁ ❁

Kazi—chief of the India Film Bureau of Lahore, Punjab, agent of New Theatres, friend of Hafisji—recently visited Bombay to secure some more pictures for distribution. K. B. Ardeshar Irani is reported to have offered "Sarla," "Dhanwan." Kazi declined with thanks. Business and friendship should never clash. After all Kazi was one of Ratan's early friends.

A still from "Capt. Kirtikumar"
A Sagar Movietone Picture.

The Most Popular Talkie House of Bombay!

MR. DORABJEE PANDAY'S

BHARAT MATA

(Old Laxmi Talkies with The New Name) PAREL—BOMBAY.

- WHERE -
ONLY THE BEST
ENTERTAINMENT
IS OFFERED TO
- PATRONS -
WHOSE COMFORTS &
CONVENIENCES ARE
COURTEOUSLY
- LOOKED AFTER -

Manager: S. G. BHOPATKAR

paillard

ADOGRAM PAILLARD

(SWISS MADE)

Electric Motor, Turn Table, Pickup, Volume Control, fully automatic start and stop device and pickup support and fitted in cabinets made in Switzerland—all articles of the well-known Paillard quality.

1. *Paillard Adograms are Swiss products.*
2. *Paillard Motors are reliable and silent.*
3. *Paillard Adograms have a world wide reputation.*
4. *Every electric motor is fully guaranteed.*

It is actually the best electric Adogram which meets the present requirements for all amplifying units.

For full particulars of Paillard Radio and Adograms write to :

INTERNATIONAL RADIO Co., Opp. Marine Line Station, Queen's Road, BOMBAY

What Shall We Book This Season?

Here's the picture

You have been waiting for

A DARYANI PRODUCTION **A BOX-OFFICE ATTRACTION**

DUKHYARI

Your Favourite Stars are there—KOKILA, LEELA

FEROZA, MADHUKAR GUPTE, K. KRIPALANI, SHIVDASANI, OMKAR,—IN SHORT AN ALL—STAR CAST BOUND TO GIVE YOU ALL YOU CAN FIND IN A PICTURE.

Bookings from :

PEERLESS PICTURES

116, CHARNI ROAD, - - - BOMBAY.

Tara and B. Nandrekar give some new pointers to modern lovers in the art of love making in the modern social "Jadugarin" released through Select Talkies Distributors.

THE ROLL O

Keep on Counting Every Month the Efficient Showm

"BAU

A MACHINE THAT MAKES A

Come, Scrap the old machine an
Company of "BAUR'

1	Kunhappu Cinema, Trichur	1	Standard	5
2	Majestic Cinema, Trichur	1	"	5
3	The City Touring Cinema, Trichur	1	"	7
4	Sharda Cinema, Trichur	1	"	5
5	Varthen Touring Talkies, Trichur	1	"	5
6	Giri Ram Talkies, Erode	1	"	5
7	Angel Films, Ltd., Salem	2	"	5
8	Cinema Popular, Madura	1	"	5
9	Lakshmi Talkies, Bangalore	2	"	7
10	Lakshmi Talkies, Tinnevelly	1	"	7
11	Variety Hall Talkies, Coimbatore	1	"	5
12	New Imperial Talkies, Oorgaum	1	"	7
13	Shree Gajannan Talkies, Amalner	1	"	7
14	Royal Talkies, Bantva	2	"	5
15	Bajarang Talkies, Belapur	1	"	5
16	Coronation Talkies, Rampur	1	"	5
17	Dewas Senior, Dewas	1	"	7
18	New Laxmi Talkies, Mehsana	1	"	5
19	Mooken Talkies, Trichur	1	"	5
20	Plaza Talkies, Colombo	1	"	7
21	N. V. G. Balsamy, Dindigul	3	"	5
22	Opera Talkies, Vellore	1	Super	7
23	Rajaram Talkies, Tanjore	1	Standard	5
24	Godwer Picture Palace, Palghat	3	"	5
25	Shri Lakshmi Talkies, Karanja	1	"	5
26	Imperial Cinema, Trichur	1	"	5
27	Murugananda Talkies, Tiruvadi	1	"	5
28	Sri Nataraja Talkies, Lalgudi	1	Super	7
29	Krishna Talkies, Akola	1	Standard	5
30	Shri Lakshmi Talkies, Ellichpur City	1	"	5
31	Azeem Talkies, Nanded	1	"	5
32	Vest Talkies, Pudukkotah	1	"	5
33	Chand Talkies, Kotah	1	"	5
34	Prakash Talkies, Ahmedabad	2	"	5
35	Lalita Talkies, Mayavaram	1	"	5
36	Jayaram Talkies, Cannanore	1	"	5
37	Kohinoor Talkies, Paramakkudi	1	"	5
38	Shree Chitra Talkies, Mangalore	1	"	7
39	Mahabir Talkies, Akola	1	"	5
40	Paramount Talkies, Ujjain	1	"	7
41	Narsing Talkies, Gondia	1	"	5
42	Sri Narayan Talkies, Inchalkaranji	1	"	5
43	Sri Meenaksni Talkies, Virudhunagar	1	Standard	5
44	Krishna Talkies, Sunam (Patiala State)	1	"	7
45	Shree Mahabir Talkies, Seoni	1	"	5
46	Dhruva Talkies, Pachora	1	Sonolux	B
47	New Gloria Talkies, Shahada	1	Standard	7
48	Sri Bharathi Cinetone, Villupuram	1	"	5
49	Venus Cinema, Saharanpur	1	"	5
50	Shalini Cinetone, Kolhapur	1	Standard	5
51	Imperial Talkies, Gojra (Punjab)	1	Aero	7
52	Alfred Talkies, Bombay	2	Standard	5
53	Sagar Film Co., Bombay	1	"	5
54	Gaiety Cinema, Trichur	1	"	5
55	Shri Maharajkumar Sahib, Kotah	1	Aero	7
56	Silver Talkies, Bhavnagar	2	"	5
57	Royal Talkies, Malegaon	1	"	5
58	Jos Theatre, Trichur	1	"	5
59	Oriental Talkies, Madras	1	"	5
60	Shree Venkateswara Cinema, Ramchandrapuram	1	Aero	7
61	Shree Krishna Talkies, Poona	2	Standard	5
62	Patni Picture House, Chhindwara	1	Aero	7
63	Central Talkies, Gwaliar	2	Standard	5
64	Central Talkies, Nandurbar	1	Aero	7
65	Universal Touring Talkies, Bhatinda	1	Standard	5
66	Harihar Talkies, Hissar	1	"	5
67	Shree Sharda Cinema, Ratlam	1	"	5
68	Nand Kumar Touring Talkies, Rewari	1	"	5
69	Prem Talkies, Barnala	1	"	5
70	Udaya Talkies, Bassein	1	"	5
71	Deccan Talkies, Poona	2	"	5
72	Ernemann Touring Talkies Jaggayyapet	1	"	5

Sole Agents:—**INTERNATIONAL TAL**K

Famous Pictures, NAGPUR.

Saraswathi Stores, MADRAS.

F HONOUR

men Who are Anxious to Please Their Patrons with

ER[99]

A SHOWMAN PERFECT

and join the Distinguished
R" Brotherhood

73	York Talkies, Ahmednagar	1	Standard	5
74	Royal Talkie Distributors, Madura	1	„	5
75	Gulshan Talkies, Veraval	1	Aero	7
76	Raja Talkies, Rajapalayam	1	Standard	5
77	Hind Mata Talkies, Yeola	1	Aero Super	7
78	Golden Touring Talkies N. Parur	1	Standard	5
79	Houns Talkies, Belgaum	1	„	5
80	Empire Talkies, Rander	1	„	5
81	Regal Talkies, Vaniyambadi	1	„	5
82	Leela Touring Talkies, Nandyal	1	„	5
83	Shree Krishna Talkies, Coconada	1	„	5
84	Bombay Touring Talkies, Tasgaon	1	„	5
85	Srinivas Cinema, Gudivada	1	„	5
86	Rainbow Talkies, Poona	1	Aero	7
87	Saraswathi Touring Talkies, Challapalli	1	Standard	5
88	Palace Talkies, Bangalore	2	„	5
89	Paramount Talkies, Ahmedabad	2	Aero	7
90	Prabhat Talkies, Nipani	1	Standard	5
91	Udaya Talkies, Bassein	1	Standard	5
92	Gothamchand Touring Talkies, Tiruvottiyur (Madras)	1	„	5
93	Saravana Talkies, Ambur (N. A. Dist)	1	„	5
94	Meenakshi Touring Talkies, Pennadam, (S. A. Dist.)	1	„	5
95	Hollywood Talkies, Tenkasi (Tinnevelly)	1	„	5
96	Elizabeth Touring Talkies, Kottur, (Pollachi)	1	„	5
97	Raja Touring Talkies, Cumbum (Madura)	1	„	5
98	Krishna Talkies, Guntur	1	Aero	7
99	Kamakshi Talkies, Vridhachalam (S. A. Dist)	1	Standard	5
100	Kannan Talkies, Arantangi (Tanjore Dist)	1	Standard	5
101	Saraswathi Talkies, Devakottah (Ramnad Dist)	1	„	5
102	Pearl Theatre, Ayyampalli, (N. Parur)	1	„	5
103	Royal Touring Talkies, Tinnevelly	1	„	5
104	Kumaran Talkies, Alandur, (Chingleput Dt.)	1	„	5
105	Sridharan Talkies, Kallakurchi (S. A. Dist)	1	„	5
106	Saraswathi Cinetone, Poona	1	„	5
107	New Shivaji Talkies, Haregaon (Dist. Ahmednagar)	1	„	5
108	New Globe Talkies, Anjangaon	1	„	5
109	Dig Vijay Talkies, Jamnagar	1	„	5
110	Arun Talkies, Gadag	1	„	5
111	Kohinoor Talkies, Nandurbar	1	Aero	7
112	Narsing Talkies, Balaghat	1	Standard	5
113	Sundaram Talkise, Shiyali, (Tanjore Dt.)	1	„	5
114	Lakshmi Talkies, Arni, (North Arcot Dt.)	1	„	5
115	Radhakrishna Talkies, Pallavaram, (Chingleput Dt.)	1	„	5
116	Karunambika Talkies, Avanashi, (Coimbatore Dt.)	1	„	5
117	Ramalingam Talkies, Arcot, (N. A Dt.)	1	„	5
118	Meenakshi Talkies, Tirupattur, (N. A. Dt.)	1	„	5
119	Popular Talkies, Tiruchendur, (Tinnevelly Dt.)	1	„	5
120	New Mangrol Talkies, Mangrol (Kathiawar)	1	„	5
121	Prabhat Talkies, Sholapur	2	„	5
122	Royal Talkies, Manmad	1	„	5
123	Gulshan Talkies, Veraval	2	„	5
124	Central Talkies, Jetpur	1	Standard	5
125	Regal Talkies, Dharwar	1	Aero	7
126	Saraswathi Stores, Madras	3	„	5
127	Desai & Company, Lahore			

KIE EQUIPMENT COMPANY

S. 187, Hornby Road, BOMBAY.

Desai & Co., Lahore & Delhi

In "Pingala" a devotional talkie produced by Anand Pictures Kashmira this ornament of elastic womanhood gives exactly a hundred thrills. Count them if you care for her.

The Essay which won the 1st Prize of Rs. 250/- In "Kulvadhu Competition"

Organised By Sagar Movietone Co.

We publish below important extracts from the essay which won the first prize in the "Kulvadhu" competition, organised by Sagar Movietone. Questions 5 and 7 and their replies have been dropped out because all the competitors have unanimously agreed on the excellent performance given by Sabita Devi and the efficient technical work executed in the production of "Kulvadhu." Other questions which are important and suffer debate and which are likely to be helpful to those who will compete in the "Jagirdar" Competition are reproduced in toto with their replies. (*The Editor.*)

Q. 1. What effect has a picture like 'KULVADHU" on the present day moral structure of our society?

A. "Kulvadhu" will have no particular effect on the moral structure of our Society, as morality is more or less a personal attribute. The picture, however, impresses upon the average mind, an urgent need of social reform, both in the house and in the community. The instruction becomes more palatable through the screen as it is served with plenty of entertainment. That is, as it should be.

Q. 2. Will "KULVADHU" create better understanding between the bride and her parents-in-law than the traditional misunderstanding which has always made the life of a Hindu wife intolerable?

A. It ought to. If the tragic circumstances consequent upon the traditional misunderstanding succeed in sobering to some extent the orthodox elements of the Society, then "Kulvadhu" will have done its bit whatever little that may be. A better state of things may not result immediately but a step in the right direction will be taken if the old timers even look at "Kulvadhu" with sympathy. Social reform is always a long drawn game, but remembering that the daughter-in-law to-day will be the mother-in-law to-morrow, "Kulvadhu" has a chance of being remembered.

Q. 3. What do you think of the theme of the picture in general?

A. "Kulvadhu" has an aim and that is to eradicate a time-worn and used up custom which throttles modern family life in these fast moving times. The subject is at once interesting and instructive simply because it is thrown about the hearth of a home. And every person has a home and its hearth.

Q. 4. Do you think Indian Producers should take up social work by producing similar social themes? State your reasons.

A. By all means they should. People will be grateful to the producer who studies our old tales of history and mythology and presents their moral in modern guise of present day social story. A theme is always old, but a picture need not be. As the home is the cradle of a nation, any theme that glorifies home is service not only to society and the nation but to the whole of humanity. The earlier our producers realize this the better for our motherland.

Q. 6. Do you approve of the stoic resignation with which Motilal as 'MAHESH' looks upon the ill-treatment of his wife? State reasons.

A. Till the last stage the character of Mahesh is a sympathetic compromise between the past and the present. Stoic resignation till the moment of desperation shows utter self-discipline and a perfect understanding of human nature. There is a certain indefinable strength in the weakness shown by Mahesh. The only relent was when we saw the frail, delicate and shivering beauty (Kaumudi) being broken from day to day. But there is no realism without fantasy and no drama without exaggeration.

Q. 8. What do you think of 'MAMA' (Pessi Patel) and his idiosyncrasy in paying Rs. 20,000 for a wife to cook KARELAS? Original comments invited.

A. Mama's role was burlesque thrown into serious drama. Mama was the goodwill link between the producer and the public. The word 'Karela' seems to have another meaning besides the obvious one, as Mama didn't look foolish enough to risk Rs. 20,000 over a vegetable. This observation is emphasized by Mama's spooning with the street 'Karela' seller. The world has many old men with tender fancies and Mama seems to be one of them. At places Mama's role is a happy relief.

Sagar's JAGIRDAR

COMPETITION

Free **No Ent**

1st PRIZE Rs. 250 2nd PRIZE

25 Extra Prizes of Rs. 10 Each.

ENTRIES MAY BE SUBMITTED IN 4 LANGUAG

1. What do you think of the story of "JAGIRDAR" in general? Is it suitable for film production? (10 lines—10 marks).
2. What do you think of "MAYA" (Usha), the new girl Sagar has introduced to film fans? and why? (10 lines—10 marks).
3. Which song do you like best and why? Composition, tune and propriety should be the points of argument. (10 lines—10 marks)
4. What do you think of Farmer Shripat's (Pande) action in marrying Neela (Bibbo), without demanding the right to her bed? (15 lines—15 marks)
5. What have you to say of Society the way it disowned and spurned Neela (Bibbo), though she carried a child of legitimate love and secret wedding? Does every marriage need the hall mark of publicity amongst Society to make it legitimate? And Why? (20 lines—20 marks). (Original comments are invited).
6. What do you think of the performances of the following?

(Frank and discriminating comments are invited)

1.	Motilal	as	RAMESH	(5 lines....5 marks)
2.	Surendra	as	SURENDRA	(5 lines....5 marks)
3.	Bibbo	as	NEELA	(5 lines....5 marks)
4.	Maya	as	USHA	(5 lines....5 marks)
5.	Yakub	as	NARAYANLAL & BANWARILAL	(5 lines....5 marks)

7. For NEATNESS 10 marks are reserved.

EARN Rs. 750 *7th Week* SEE JAGI

SAGAR MOVIETONE'S SENSATIONAL CLASSIC. *Starring*: MOTILAL, SURENDRA

BOMBAY CIRCUIT RELEASED THROUGH: SUPREME

Daily: 5-15, 8 and 10-45 Saturday, Sunday and Holidays: 2-30 p. m.

RO

Offers You Rs. 750

OPEN TO ALL

ry Fee ***Free***

Rs. **150** 3rd PRIZE Rs. **100**

Prizes given according to Marks obtained.

GES (ENGLISH, GUJARATHI, MARATHI & HINDI)

CONDITIONS OF ENTRY

1. The 'Comments' should not exceed 90 lines and should be submitted typed or neatly written on foolscap sheets.
2. The final date for submitting Entries is provisionally fixed at a fortnight after the completion of the picture's run at the ROXY CINEMA, Bombay.
3. The results will be declared fifteen days after the closing date.
4. Prize winning essays will be the property of Sagar Movietone and the Company will have the absolute discretion to publish some of them in the leading papers.
5. All entries should be sent to 'PUBLICITY OFFICER,' Sagar Movietone, 68, Napean Sea Road, Bombay 6.
6. The decision of Judges will be final and legally binding.

Same Board of Judges as in "KULVADHU" Competition.

IRDAR *7th Week* EARN Rs. 750

A *with* BIBBO, MAYA, YAKUB. ***Direction :*** MEHBOOB

E FILM DISTRIBUTORS, LAMINGTON RD., BOMBAY 4.

)XY

JAGIRDAR'S Song Hits are recorded on His Master's Voice. They are released for sale.

Theatres And Their Acoustical Treatment

By J.J. Patel, 'Bauer' Representative for India.

Mr. J. J. Patel

In India nowadays we find new theatres being built every-where, and old ones being rebuilt. On some of them not thousands but lakhs are spent, the sole ambition of the owners seems to be to make it as big and as decorative as possible. Acoustical problems are never thought of and in almost all cases no provision is made for the acoustical treatment of the theatre. In this respect the ignorance of the architects, who design the theatre is really shocking. They one and all seem to fondly believe that if they put up a ceiling of any of the advertised sound proof material, their theatre will be perfect.

The modern sound equipments are a great advance on the old ones. Their frequency range and volume range is far wider and brings out acoustical defects in the theatre which would have passed off with the older equipments. This is one of the reasons why many theatre owners find that when they replace their old equipments with the latest ones, that the reproduction is not much better than before and put the whole blame on the new equipments, never suspecting that their theatre may be the culprit. And if this were pointed out to them, they would not believe you because they will argue that only the equipments were changed and the theatre is exactly as it was, so if the sound with the latest equipment is not better in the same theatre, they argue that the latest equipments are no better. It must not be forgotten that the auditorium has a wider range of frequencies and greater volume to deal with, which brings out all the acoustical defects, and the way some theatres muddle up good sound is most amazing.

Acoustical treatment of the auditorium is absolutely necessary and the design of the decorations and the meterials used must be carefully chosen if perfect acoustics are to be achieved. Large and smooth surfaces should be avoided, and the walls should not be smooth plastered but should be as rough as possible and broken up by door and window openings and by mouldings and decorations. Even the windows and doors should have heavy curtains on the inside to absorb the sound. All the wall surfaces facing the screen should be given careful attention to see that they do not offer wide areas, that will reflect the sound waves coming from the screen and so cause echo which will affect the clarity of sound and speech and makes conversation difficult to follow.

This surface should be as much broken as possible by means of door and window openings or by constructing boxes. It is no use trying to improve matters later by covering the whole surface with sound proof materials, because although the materials will improve the acoustics slightly, they cannot eliminate the echo completely, since a large completely flat surface, even of the best sound proof materials will reflect back some sound and cause echo.

The treatment of the ceiling is most important from the acoustical point of view. The ceilings are almost always constructed of sound proof materials, but unfortunately the trouble is not fully eliminated, because if the ceiling is flat it does reflect back the sound and cause echo. Some of the ceilings are slightly dome shaped and while they look nice to the eye, they will be found to accentuate the echo. It is preferable to construct the ceiling so as to offer surfaces that are not flat. This can be achieved by having deep false beams and cross beams covered with sound proof materials so offering a surface consisting of squares or other similar surface throughout. Another good method is to cut designs in the ceiling so that the sound waves can pass through and will not be reflected back.

Even the height of the ceiling is important and usually it will be found that greater the height, more the echo. Similarly, the breadth of the theatre compared to the height also affects the echo. In practice it is

(Con. on Page 48)

She may be an adventuress!
A thief or anything!
But by god! Wasn't she beautiful?

And the lad fell in love!
What else could he do?
With so soft & beautiful material!

Here's a new story told in a novel way!
A new triangle set on the old twist,
Which the world calls "Love"
And the whole fun begins over
a "Pearl Necklace"

Sangeet's Social Novel Hit

MOTI-KA-HAR

(THE PEARL NECKLACE)

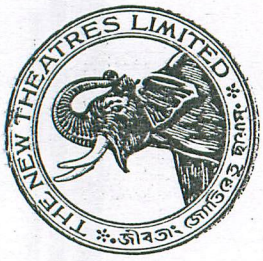
Starring: MEHTAB & A. HUSSEIN.

Supported by: Anita Devi, Mishra, Yusuf, Master Shyamlal.

Will be presented very soon

Produced by
SANGEET FILM Co.
The Company that has always given you just different pictures.

Bombay circuit releases through
SUPREME FILM DISTRIBUTORS
Lamington Road,
BOMBAY 4.



The triumph
of
Art and Brains

Directed by
The master Technician
SJT. NITIN BOSE

Music by
SJT. R. C. BORAL

THE
PRESIDENT

Starring
The one Glorious Singer of India
SAIGAL
with
Kamlesh Kumari, Lila Desai,
Nawab, Jagdish

Presiding Over A Million Hearts!
THE PRESIDENT *has ruled Supreme*
for **16** *Weeks*

There must be a big Reason for it!

THE
PRESIDENT
IS

The Wonder Picture of the year
NEW THEATRES' BEST

The Technical Perfection of the Film Industry
NEW THEATRES' CLASSIC

The Prize Entertainment for All
THE ONE PICTURE
To be Seen—Liked and Loved
THE PRESIDENT

KRISHNA TALKIES
DUBASH THEATRE, BOMBAY.
Time 5.15, 8, 10.45 Saturday, Sunday & Holidays at 2.30 P.M.

Released Through :
CALCUTTA FILM EXCHANGE,
TRIBHOOVAN ROAD, GIRGAON, BOMBAY 4.

Relax to live Longer

DO you want to get the most out of life? To make congenial human contacts? To like meeting people, and to be welcome in the company of others?

These things are the essence of a happy existence.

Or are you one of those people who always mean to attain this desirable end but never do because they keep putting off the time to do it? The time is always *now*, but their busy minds will not let them realise the obvious truth.

Such people are so busy doing many things that they have no time for the main essential for happiness—serenity.

Their day is one unbroken rush. Meals, journeys, work, even pleasure are packed into the general tenseness, and agitation. Sleep is unwillingly permitted, and its benefit is lessened by the fact that the brain is kept busily working up to the very moment of falling asleep.

The day begins with a feeling of fatigue, and a sense of irritation, and with nerves strained to breaking point. Digestion is hampered, evacuation is hindered, and aching limbs are driven to unwilling work just as the hard taskmaster drives the flagging horse.

Nor are matters any better at the week-end, for this day and a half is spent in constant pressure along another direction.

And what result do we see? An individual prematurely aged, forehead deeply lined, expression strained, and the whole personality speaking of unrest.

To talk with such a one gives a sense of agitation and depression, while to work under his or her direction is to work under a load of overstrain and dissatisfaction which harms both the work and the workers and leaves the employer worried and enraged.

We all know people of this rushing, restless type, who always seem to be trying to overtake time, and to be making a frantic effort to keep themselves from exploding.

And what are the causes for this unhappy and unhealthy nervous state of bodily rush and mental agitation?

In nearly every case it is a sign of overwhelming ambition or of hidden fear. Perhaps it is unrecognised fear, but it is there none the less, and takes a dread toll of nervous weakness from its victim.

"Two Types of People"

In the first class we find business men and women outwardly successful, wielding great power, ruling large staffs, and making big incomes. But a look beneath the surface shows that these men are sometimes less happy and healthy than the meanest of their employees.

They are unable to forget themselves in relation to the world, their imagination is ever seeking fresh conquest or fearing the loss of power already won. They cannot take pleasure like other less driven people, for their minds cannot relax any more than their body muscles can become less taut.

The second type of people, those driven by fear, are more often found in less responsible positions and in married life (women especially); they too are never at rest. They rush over their day's work, and then rush out to club or party or amusement. Such people are often on Committees, run Rescue Homes, found social and recreation clubs—all good work, but spoiled by their own restless personality, which drives where it should lead, talks when it should listen, rushes where it should rest.

And what is the effect of all this on mind and body? A sense of frustration, emotional disturbances of the organs ("my heart is jumpy—my stomach feels fluttery—I've got the fidgets my head is splitting") a feeling of acute depression, and a desire to hit out at those who differ from one in the slightest particular.

All these symptoms are the manifestations of emotional overstrain, and mean that a "nervous breakdown" is impending unless the body is given the rest for which it rightly clamours. In our body, resting one upon each kidney, are two little glands, the suprarenals, sometimes called the glands of flight. Their work is to prepare the body to resist danger and to hurry on with its work. Everything is subordinated to this: digestion slowed, fatigue kept at bay (for a time), muscles kept taut and ready to fight or run.

But if this stimulation is overdone, if the glands are never allowed to rest (if, in other words, the individual never relaxes), then all the normal effects are overdone. The individual becomes *unable* to relax, fatigue becomes more serious and more pronounced, digestion becomes impaired, sleep is difficult to obtain, and muscles are ready to leap into action at the slightest hint of irritation.

If rest and relaxation are not obtained at this stage, then the individual, unable to struggle any more, hides his failure and his

weakness behind a defensive screen of illness. He has, in fact, what we call a nervous breakdown.

The muscles become toneless, mucous membranes and skin fail to secrete the juices which are designed to deal with germs entering from without, illness becomes more lengthy and less easily overcome, and there is complete lack of energy and interest.

And all this is because body tissues and organs have been deprived of the essential time to rest—of the period of relaxation which should always follow a period of work and precede a period of further work if function is to continue normally.

"Cut off Steam & Cruise"

In other words, the greatest need for happy life and successful contact with others is to be able to rest, to relax, to turn off the engine and let the ship cruise along effortlessly and easily.

In order to do this one must first find out the cause which makes a person overdrive. Is it in the boby or in the mind? For this the advice of a good physician is necessary, one who can differentiate between functional and organic causes. It may be that there is some serious condition, such as diabetes, or tuberculosis, or overactivity of the thyroid gland, or—much more likely —one of the minor but equally active causes, such as eyestrain, decayed and painful teeth, flat and aching feet and defective posture.

Any of these can interfere with ability to relax by reason of the nervous irritation they tend to produce, and which the sufferers try to drive away by further work under the same conditions.

The cause, however, most frequent ly does not lie in any of these, but in a wrong mental outlook. This wrong point of view means just this : that the individual's own desire for personal superiority has been developed at the expense of his contribution towards the welfare and happiness of the community, and that everything is being subordinated to the personal end.

In endeavouring to attain this the egocentric individual is always haunted by the fear of failure, and this leads to abnormal demands for personal aggrandisement at whatever cost to the overdriven body. If this cannot be accomplished successfully, refuge is taken in a nervous breakdown.

Such a fate will never overtake the man or woman who starts on life with a correct mental outlook, and with a firm belief that "the indispensable pre-requisites of a happy life are courage, social co-operation, and spiritual independence."

All these qualities imply contact with our fellow-men, and in this contact the individual forgets his own stresses and strivings, widens his mental vision, and, without conscious volition, obtains periods of complete mental relaxation.

"How to Relax"

The rest may even be obtained by taking physical exercise in the company of others—golf, swimming, walking, hockey—provided that the exercise is made a means, and not and end in itself.

The most perfect method of relaxation is, of course, sleep, no matter how brief. All effort is suspended or at a minimum, conscious thought and anxiety is in abeyance, and the ego has ceased to exist for the time being.

Even a brief snooze in the middle of the day is far more beneficial than any drug ever put in a medicine bottle. Many of the world's great ones attribute their longevity and freedom from ill-health to this habit of taking a short rest after midday.

Next to sleep comes conscious relaxation. To attain this the individual should loosen garments and lie down on a bed or comfortable couch in a well-darkened room. Several deep breaths should be taken and the muscles consciously relaxed.

To do this, close the eyes lightly, refuse to allow the thoughts to settle on any one point, and then arouse the sensation in your mind that if the bed gave way you would fall utterly limp to the floor—and remain there unable to make any muscular effort. Some people can best attain this in one position, some in others, but probably the best way is on the back with the limbs gently extended and the spine sagging against the mattress.

And then, finally, learn to control the mental outlook. Remember that all things are passing, joy as well as sorrow, gains as much as losses, and that the greatest treasure one can have is a true sense of values, and that worry about the past or future never mended the present.

Where a nerve-strained person finds it difficult to relax, it is sometimes necessary to use certain accessory aids to lessen mental and muscular tension.

For instance, rest may be taken lying down on a mattress or hammock in the fresh air, preferably under the

shade of trees on a sunny day. The gentle movement of the trees and the quiet sounds of nature have a definitely soothing action on the overactive brain.

Change of air will invariably promote relaxation, provided a quiet place is chosen, long and frequent journeys are avoided, and the patient is not followed by business letters and news of home worries.

To learn to relax requires determination and courage and ability to say "No" to the less important demands of life (and there are many such). But no other effort in life is so well repaid by permanent effects for bodily and mental good.

(Con. from Page 28)

been taken. The sound is just awful. It is there for all it is worth and it is worth precious little.

The music is hackneyed and sounds ancient. There is not a single new tune and the back ground music has become very loud. Songs and dialogues are too bad,

The settings are good. A couple of settings are beautiful.

The picture is full of numerous inconsistent stupidities. Editing is defective and the laboratory work is apologetic.

Regarding the performances, we have not seen such an awful collection of ugly women, as we find in this picture. It is heavily sprinkled with flat-nosed, hook-nosed and snub-nosed Jew girls, and in Germany the picture would have been banned in production.

Baba Vyas is the only one who has done good work, but his work is comparatively easier considering that he plays a character role. Amongst others, Kumar has done some sensible work. The others are just rotten. We wish we could forget Mubarak's performance. It is terrible. Rose is utterly disappointing and so is Pramilla, who seems to talk tall and do nothing. Pramilla can't act even a wee bit. Making faces and rolling eyes is not acting. And this girl has taken to writing articles on acting! Stupid! Pramilla's sister Sophie, backs up her family, by giving an equally silly performance.

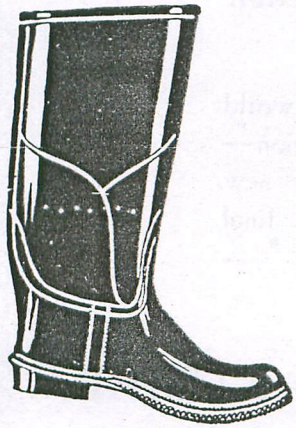
Rose, Pramilla and Sophie have no screen faces and the earlier these girls realise this, the better for the industry. Zillo's performance, though good, is stereotyped and lacks enterprise.

The picture has failed miserably and it has richly deserved the fater.

(R. S. J)

THE EYES OF THE COUNTRY ARE NOW ON ⟶ MARROTT'S

WATER-PROOF COATS



Gum Boots for Ladies, Gents, Girls & Boys from Rs. 2-8 to Rs. 10 per pair.

The remarkable rise of MARROTT proves that it is the most economical raincoat, which also meets modern requirements as to durability and quality

❀

K. C. MARROTT

India's Premier House for Water-Proofs

207, Hatia Building, Hornby Road, - - - BOMBAY

Girgaum Agents: Messrs G.S. MHASKAR Ltd.

Dadar Agents: Messrs SHAHADE, ATHAVLE & Co.

CALL AT OUR SHOW-ROOMS inspect the much-talked of superior qualities and see why MARROTT STANDS FIRST IN VOLUME OF SALES.

(Con. from Page 42)

found that theatres that are broader have less echo than those that are narrow and whose ceilings are high. Some authorities on sound recommend 2: 3: 5 as the best pro portion for height, width and length.

The portion behind the screen must receive the same amount of attention as the auditorium, and should be quite free from echo. The best course is to insulate the auditorium from the rear of the screen by having a wall of some heavy material such as blankets etc., behind the screen and carried right round to the front of the auditorium, so that none of the sound waves from the rear of the screen can come round and mix up with the sound in the auditorium.

Indu in "Unmarried Wife" a Tara Film.

Then comes the furniture which should be heavily upholstered except for the lowest class.

The centre lights and fans can also help in reducing the echo. The light shades should be big and with a number of surfaces, instead of being just small round affairs.

If all the above points are carefully considered it will be easy to trace the defects in acoustics in any theatre and apply the remedies wherever possible, in order to get the best out of the modern high-fidelity sound equipments.

Present Generation in Pictures!

IN

REGENERATION

Tollywood's Sensational Super-Production

Starring:—JAHANARA, (KAJJAN)

A delightful story—a pious daughter living in a world of hypocrisy and sin—believes in God and religion—the spirit of God enters—brings with it a new understanding, a new light, which is the final REGENERATION

Written and Directed by Ezra Mir.

Distributors:—CHANDANMULL INDRAKUMAR

Chandni Chowk, DELHI. Lamington Road, BOMBAY. 3, Synagogue St., CALCUTTA.

Printed and Published by D. K. Parker at New Jack Printing Works, 75 Apollo Street for Filmindia Publications Ltd.

A Heart Touching Tale of a Noble Woman

KANHOPATRA

(MARATHI)

Featuring

G.M. Londhe
as
ANAND MURTI

Miss Leela
as
KANHOPATRA

Chintamanrao
Kolatkar as
SUBEDAR

Director :—**BHAL G. PENDHARKAR**

Pratibha Running Sixth Week at Majestic Cinema Bombay

For Bombay Presidency:
Peerless Pictures
116, Charni Road,
BOMBAY

SHALINI CINETONE
KOLHAPUR

For C.P., C.I.
Shalini Talkie Circuit
INDORE

FRONTIERS *of* FREEDOM

Has now crossed the Frontiers of Success and is attracting large crowds.

PICTURES
OF
FREEDOM

produced with a
unknown before

■

Featuring:

Mrs. Shilotri
(Wife of Late
Dr. Shilotri)
Kumar Dilip.
Col. Ingle.
Jayshree.
Ameena.
Phatak
Dinker
and others.

■

From
the 10th of July
at the
MAJESTIC
CINEMA